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Empirical Studies in School Reading

With special reference to the Evaluation of Literary Reading Books

By James Fleming Hosic

21 Jul '32

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J. F. H.

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INTRODUCTION

Among the many scientific studies of education which have been reported in recent years, few have been concerned directly with the determination of the prevailing tendencies in textbook making, with the use of textbooks in schools, or with establishing the merits of various types and kinds of textbook material intended for classroom instruction. Attention has frequently been directed to the measurement of intelligence, to the grading and distribution of pupils, to economy in the course of study, to the standardizing of equipment, and to objective measures of attainment, but hardly at all to the evaluating of textbooks. These have been left to their authors and editors and to the commercial agencies which produce them. The result is we have a body of textbook traditions, gradually changing from time to time, like fashions in dress or house furnishing, but without much scientific basis for judgment of merits or demerits.

The present study is the record of an attempt to make a contribution to existing knowledge in this field. The special subject chosen was that of literary reading in the intermediate and grammar grades of the elementary school. The plan in general was to make a systematic examination of the apparatus for study provided in four widely used sets of reading books of a literary character and to determine by means of experimental teaching the value of the methods of study suggested by this apparatus. Two pairs of sixth-grade classes were given alternative methods of instruction and were then tested as to their attitudes toward the pieces studied and their grasp of them. The evidence thus accumulated was enlarged by that obtained from stenographic reports of the lessons of eighteen teachers and from the rankings given by a number of competent judges to a set of sample questions selected at random from several school readers.

Finally, in order that practice might be compared with theory, a consensus of authority as to the nature and purposes of literature,

its functions as a school study, and the principles of method which should be followed in studying and teaching it was ascertained. For convenience this consensus has been set forth in advance of the chapters dealing with textbooks and classroom teaching.

PART I

A CONSENSUS OF OPINION AS TO THE NATURE AND PURPOSES OF LITERATURE AND THE AIMS AND METHODS OF TEACHING IT IN SCHOOL

1. AUTHORITIES CONSULTED

The word literature is used in the present study in the sense of writing that is prized for its own sake, for the immediate experience it enables, rather than for the information it contains or for any utilitarian purpose to which it can be put. De Quincey's well-known distinction between the literature of knowledge and the literature of power will serve to indicate what is meant. By literature in this study will be understood the "literature of power."

In order to learn what ideas concerning the nature and purposes of literature and concerning methods of studying and teaching it are now most commonly advanced by those whose experience and training entitle them to express an opinion some seventy-five authorities were consulted. Only contemporary writers were considered. There was no attempt to go back to classic sources, but merely to gather a sufficient number of current opinions to indicate the present trend.[1] The statements drawn from them were classified in order to determine the relative weight to be attached to each. The results obtained in this way were brought into comparison with the prefaces and manuals of school readers as well as with several recent courses of study and the fact established that there is substantial agreement among critical students of literature and educational writers both as to what literature does and as to how it does it.

2. THE NATURE AND PURPOSE OF LITERATURE

The opinion most commonly expressed by current writers concerning the nature and purposes of literature is that it *enlarges*

[1] The authorities consulted are indicated in the footnotes. For convenience the entire list is gathered into a bibliography at the end of the volume.

and enriches the experience of the reader and extends his knowledge of life.[1] The following passages are typical:

Literature portrays human life, its activities, its ideas and emotions, and those things about which human interest and emotion cluster. It presents them in forms which are themselves pleasing. It does not, however, rest with mere portrayal, but presents its pictures and ideas in such a manner and such relations as to give them a new interest, a new meaning; it colors them with emotion and interprets their significance. It gives the personal point of view of the author, that is his memories and the combinations he has made of them, with the resultant inferences and emotions; but to be literature of the highest order, this point of view must also be such as to be accepted by the world as true in essence. Literature is therefore a presentation and interpretation of life,—a "criticism of life," is Matthew Arnold's well-known phrase,—and as such, must be of the highest value in acquainting the young with life as it is in its more permanent and universal aspects, and with the judgments upon it, the interpretations of it, and the emotional colouring given to it by writers of wide knowledge, deep insight, and right feeling. . . . .[2]

Literature is a vital record of what men have seen in life, what they have experienced of it, what they have thought and felt about those aspects of it which have the most immediate and enduring interest for all of us. It is thus fundamentally an expression of life through the medium of language.[3]

Literature is an art of expression. The material which it employs is experience; or in other words, literature is the expression of life. Action, emotion, and thought are the three great divisions of life, and constitute experience. Literature undertakes to represent such experience through the medium of language, and to bring it home to the understanding of the reader. It is obvious that literature makes its appeal to the individual mind and is intelligible only in so far as the individual is able to comprehend its language and interpret the experience there imbedded. A good reader is an author's best fortune, for the writer strives in vain unless he be understood. The reader's own experience is the key to literature.[4]

Through reading the child is able to enrich his experience. This power will emancipate him from the *immediate* in time and place, and will bring him

[1] So Arnold, St. Beuve, Burroughs, Woodberry, Smith, Winchester, Corson, Hudson, and such educational writers as Baker, Betts, Bobbitt, Charters, Colby, Kendall and Mirick, Strayer, Tompkins, Weeks.

[2] Franklin T. Baker, in *The Teaching of English*, by Carpenter, Baker, and Scott, p. 158.

[3] William Henry Hudson, *An Introduction to the Study of Literature*, p. 11.

[4] George Edward Woodberry, *The Appreciation of Literature*, p. 1.

into contact with the thought and life of other ages and climes. Through reading he ceases to be provincial, and takes his place as a member of the human family and a citizen of the world.[1]

New conditions demand adaptations, adjustment of proportions, the use of new and improved instruments, etc.; but at bottom, as indicated by all of our progressive recent movements in education, it is still felt that experiential education constitutes the best training for the individual. If the principle holds, then the purpose of the reading is *the reconstruction of experience.* It is to be a *mode of living.* It is not to be a didactic verbal presentation of unrooted facts and generalizations to be memorized, recited upon, examined upon, and then in due process forgotten; leaving little more than the unwholesome residua of disagreeable learning experience.[2]

The second idea commonly expressed is that the experience which literature provides is *emotional.* Professor Bates, for example, declares:

If it were not that the phrase seems forbiddingly cumbersome, we might, indeed, define literature as being such writings as are able to arouse emotion by an appeal to the imagination.[3]

So Professor Winchester:

It is the power to appeal to the emotions that gives a book permanent interest, and consequently literary power.[4]

Literature in general is a "criticism of life," or perhaps better an expression and interpretation of life. And the point to be noticed here is that it is this power over emotion that makes literature an interpreter of life. For life, in the large moral sense in which we use the word, is determined, not principally by outward facts and circumstances, nor yet by thought and speculation, but by its emotions. Emotions are motives, as their name implies; they induce the will; they decide the whole current of life. Character is indicated by them and must always be educated through them. "Out of the heart are the issues of life." Literature, therefore, which at once speaks the feelings of the writer and stirs those of the reader, is necessarily the truest and deepest record of human life.[5]

Writing particularly of poetry, Professor Woodberry analyzes the nature of the emotional experience which literature awakens in this way:

[1] George Herbert Betts, *Class-Room Method and Management*, p. 134.

[2] Franklin Bobbitt, *The Curriculum*, p. 230.

[3] Arlo Bates, *Talks on the Study of Literature*, p. 26.

[4] C. T. Winchester, *Some Principles of Literary Criticism*, p. 42. [5] *Ibid.*, p. 48.

The first radical trait of poetry throughout is the presence of emotion; and this to so marked a degree that it is characteristically described as madness.[1]

This emotion which is the fountain of poetry, it should be observed, is the broad fund of life; it is nothing individual; it is always shared emotion. The second radical trait of poetic energy, therefore, is that it is social.[2]

The third trait of poetic energy, as seen in its continuous phenomena, is that it is controlled emotion.[3]

Several point out that the *method of literature is that of vicarious or indirect experience.* Professor Bates, for instance, remarks:

Sympathetic comprehension of literature is the experience of life taken vicariously.[4]

The concept is defined at greater length by Professor Dewey:

Much of our experience is indirect; it is dependent upon signs which intervene between the things and ourselves, signs which stand for or represent the former. It is one thing to have been engaged in war, to have shared its dangers and hardships; it is another thing to hear or read about it. All language, all symbols, are implements of an indirect experience; in technical language the experience which is procured by their means is "mediated." It stands in contrast with an immediate, direct experience, something in which we take part vitally and at first hand, instead of through the intervention of representative media. As we have seen, the scope of personal, vitally direct experience is very limited. If it were not for the intervention of agencies for representing absent and distant affairs, our experience would remain almost on the level of that of the brutes. Every step from savagery to civilization is dependent upon the invention of media which enlarge the range of purely immediate experience and give it deepened as well as wider meaning by connecting it with things which can only be signified or symbolized. It is doubtless this fact which is the cause of the disposition to identify an uncultivated person with an illiterate person—so dependent are we on letters for effective representative or indirect experience.[5]

In other words, literature by means of symbols arouses the imagination and builds up, *through the power of suggestion*, ideas and images with their accompanying meanings. This is held to be particularly true of poetry.

[1] George Edward Woodberry, *The Inspiration of Poetry*, p. 6.
[2] *Ibid.*, p. 7.
[3] *Ibid.*, p. 8.
[4] Arlo Bates, *Talks on the Study of Literature*, p. 44.
[5] John Dewey, *Democracy and Education*, p. 271.

In order to produce literature or to practice the art of literature a writer must record not merely his thought or his knowledge or both, but also express his sustained aesthetic, intellectual, and moral emotions in such a way as to awaken in a sustained manner similar emotions in others.[1]

We come now to the second of our methods for enabling written words to convey emotion—to wit, the choice of such words as connote an adequate number of ideas and things, the suggestion of which will call up in the reader emotions which are not overtense and in which the element of pleasure predominates on the whole over that of pain.[2]

But whether or not emotive words are always present in any given piece of truly literary work, it is easy to see why their use is more or less necessary. There are many things and ideas about which we have emotions stored up. The words that represent these things and ideas act very much as the electric spark that discharges a heap of powder. The moment we hear them, our stored-up emotions explode, as it were, and we are aglow with delight.[3]

This is but to say that we have insisted that all true literature must move us in a personal way, which may be intellectual and moral in character, but must also be aesthetic.[4]

What literature is, one can hardly say: it can be illustrated rather than defined. But the one element in literature on which all critics agree is its suggestiveness—or, to use the technical word, its connotation. It appears, upon the slightest thought, that the same word does not always mean the same thing to us—rather, that it at some times means infinitely more than at others. For instance, "home" always means "one's own dwelling place." Also, it may bring up to our mind's eye the picture of our home in many of its details; it suggests many tender associations, and awakens emotions of various kinds. All of these results differ, of course, according to the former experiences of the reader, his imagination, and the time that he gives his imagination for play. The more words tend to awaken these suggested and related thoughts, the more, we say, they are literary.[5]

. . . . In poetry the meaning and the sounds are one: there is, if I may put it so, a resonant meaning, or a meaning of resonance. If you read the line, "The sun is warm, the sky is clear," you do not experience separately the image of a warm sun and clear sky, on the one side, and certain unintelligible

[1] William Trent, *The Authority of Criticism and Other Essays*, p. 151.

[2] *Ibid.*, p. 169. [3] *Ibid.*, p. 171. [4] *Ibid.*, p. 180.

[5] Thomas H. Briggs, and Lotus D. Coffman, *Reading in the Public Schools*, p. 187.

rhythmical sounds on the other; nor yet do you experience them together, side by side; but you experience the one *in* the other.[1]

Hence in true poetry it is, in strictness, impossible to express the meaning in any but its own words, or to change the words without changing the meaning. A translation of such poetry is not really the old meaning in a fresh dress; it is a new product, something like the poem, though, if one chooses to say so, more like it in the aspect of meaning than in the aspect of form.[2]

About the best poetry, and not only the best, there floats an atmosphere of infinite suggestion. The poet speaks to us of one thing, but in this one thing there seems to lurk the secret of all. He said what he meant, but his meaning seems to beckon away beyond itself, or rather to expand into something boundless which is only focussed in it; something also which, we feel, would satisfy not only the imagination, but the whole of us; that something within us, and without, which everywhere

> Makes us seem
> To patch up fragments of a dream,
> Part of which comes true, and part
> Beats and trembles in the heart.[3]

We may compare Milton's well-known phrases, "Noble grounds for noble emotions" and "simple, sensuous, and passionate."

The *process by which literature works* may be further described, as that of *idealization*. The higher and more perfect forms of experience are realized and brought into contrast with their opposites by means of a heightening or deepening of the effect. In a word, literature presents life not merely as it is, but as it might be. The following may be cited:

Children are poetic. They love to feel of things. I suppose it is necessary to their preservation that they should be, for by random exercise of their organs of feeling they develop them and make them fit for their practical function. But that is not the chief reason why they are poetic; the chief reason is that they are not practical. They have not yet felt the necessity, or got addicted to the trick, of formulating a purpose and then achieving it. Therefore this naïve impulse of nature, the impulse toward realization, is free in them. Moreover, it is easy of satisfaction. It is easy for children to taste the qualities of experience, because experience is new, and its qualities are but loosely bound together into what we call "things." Each is concrete, particular, unique, and without an habitual use.[4]

[1] A. C. Bradley, *Poetry for Poetry's Sake*, p. 18.

[2] *Ibid.*, p. 24. [3] *Ibid.*, p. 31. [4] Max Eastman, *Enjoyment of Poetry*, p. 6.

The grand power of poetry is its interpretative power; by which I mean, not a power of drawing out in black and white an explanation of the mystery of the universe, but the power of so dealing with things as to awaken in us a wonderfully full, new, and intimate sense of them, and of our relations with them. When this sense is awakened in us, we feel ourselves to be in contact with the essential nature of those objects, to be no longer bewildered and oppressed by them, but to have their secret, and to be in harmony with them; and this feeling calms and satisfies us as no other can. Poetry, indeed, interprets in another way besides this: but one of its two ways of interpreting, of exercising its highest power, is by awakening this sense in us. I will not now inquire whether this sense is illusive, whether it can be proved not to be illusive, whether it does absolutely make us possess the real nature of things; all I say is that poetry can awaken it in us and that to awaken it is one of the highest powers of poetry.[1]

There is general agreement that literature is a source of pleasure both through the content—the actions and ideas expressed—and through the forms, the sounds, the pictures, analogies, suggestions, phrases, and arrangement used. This view has been presented in the quotations from Professor Baker and Professor Trent given above. A typical expression of it is the following from Professor Betts:

One of the great aims in teaching reading is to lead children to *enjoy reading*. The person who loves good reading has a resource that will yield permanent satisfaction and enrich his life from youth to old age. Any teaching of reading which does not tend to broaden and strengthen the sheer enjoyment from reading has been of doubtful value, if not a positive detriment.[2]

Many agree with Matthew Arnold that one of the principal values of literature is its *power to cultivate the moral sense.*

But there is—and now I come nearer my subject—a third kind of knowledge which, too, in its own way is business. There is the cultivation of the sympathies and imagination, the quickening of the moral sensibilities, and the enlargement of the moral vision. The great need in modern culture, which is scientific in method, rationalistic in spirit, and utilitarian in purpose, is to find some effective agency for cherishing within us the ideal. That is, I take it, the business and function of literature. Literature alone will not make a good man. History affords too many proofs that scholarship and learning by no means purge men of acrimony, of vanity, of arrogance, of a murderous tenacity about trifles. Mere scholarship and learning and the

[1] Matthew Arnold, *Poetry and Science.*

[2] George Herbert Betts, *op. cit.*, p. 134.

knowledge of books do not by any means arrest and dissolve all the travelling acids of the human system. Nor would I pretend for a moment that literature can be any substitute for life and action. Burke said, "What is the education of the generality of the world? Reading a parcel of books? No! Restraint and discipline, examples of virtue and justice, these are what form the education of the world." That is profoundly true; it is life that is the great educator. But the parcel of books, if they are well chosen, reconcile us to this discipline; they interpret this virtue and justice; they awaken within us the diviner mind, and rouse us to a consciousness of what is best in others and ourselves.[1]

So Burroughs:

Can there be any doubt that contact with a great character, a great soul, through literature, immensely surpasses in educational value, in moral and spiritual stimulus, contact with any of the forms of laws of physical nature through science? Is there not something in the study of the great literatures of the world that opens the mind, inspires it with noble sentiments and ideals, cultivates and develops the intuitions, and reaches and stamps the character, to an extent that is hopelessly beyond the reach of science? They add something to the mind that is like leaf-mould to the soil, like the contribution from animal and vegetable life and from the rains and the dews. Until science is mixed with emotion, it is like dead inorganic matter; and when it becomes so mixed and so transformed it is literature.[2]

Something of this thought was no doubt in the mind of Mr. Scudder also when he wrote at length concerning the place of literature in school. At the close of an address before the National Education Association in 1888 he gave the following eloquent tribute to the power of literature to spiritualize life:

The place, then, of literature in our common-school education is in spiritualizing life, letting light into the mind, inspiring and feeding the higher forces of human nature.[3]

Now, in a democracy more signally than under any other form of national organization, it is vitally necessary that there should be an unceasing, unimpeded circulation of the spiritual life of the people. The sacrifices of the men and women who have made and preserved America from the days of Virginia and New England to this hour have been ascending from the earth in a never-ending cloud; they have fallen again in strains of music, in sculpture,

[1] Matthew Arnold and John Morley, *A Guide to English Literature and Essay on Gray—On the Study of Literature*, p. 112.

[2] John Burroughs, *Indoor Studies*, p. 47.

[3] Horace E. Scudder, *The Place of Literature in School*, p. 31.

in painting, in memorial hall, in tale, in oration, in poem, in consecration of life, and the spirit which ascended is the same as that which descended. In literature, above all, is this spirit enshrined. You have but to throw open the shrine and the spirit comes with its outspread blessing upon millions of waiting souls. Entering them, it reissues in countless shapes, and thus is the life of the nation in its highest form kept ever in motion, and without motion is no life.[1]

Woodrow Wilson has testified to the same virtues:

It is not knowledge that moves the world, but ideals, convictions, the opinions or fancies that have been held or followed; and whoever studies humanity ought to study it alive, practice the vivisection of reading literature, and acquaint himself with something more than anatomies which are no longer in use by spirits.[2]

You can make no catalogue of these features of great writing; there is no science of literature. Literature in its essence is mere spirit, and you must experience it rather than analyze it too formally. It is the door to nature and to ourselves. It opens our hearts to receive the experiences of great men and the conception of great races. It awakens us to the significance of action and to the singular power of mental habit. "It airs our souls in the wide atmosphere of contemplation." "In these bad days, when it is thought more educationally useful to know the principle of the common pump than Keats' Ode on a Grecian Urn," as Mr. Birrell says, we cannot afford to let one single precious sentence of "mere literature" go by us unread or unpraised. If this free people to which we belong is to keep its fine spirit, its perfect temper amidst affairs, its high courage in the face of difficulties, its wise temperateness and wide-eyed hope, it must continue to drink deep and often from the old wells of English undefiles, quaff the keen tonic of its best ideals, keep its blood warm with all the great utterances of exalted purpose and pure principle of which its matchless literature is full. The great spirits of the past must command us in the tasks of the future. Mere literature will keep us pure and keep us strong. Even though it puzzle or altogether escape scientific method, it may keep our horizon clear for us, and our eyes glad to look bravely forth upon the world.[3]

The view that literature is thus vitally related to the serious issues of life is held, however, not to be incompatible with the view that it is *a means to the profitable employment of leisure time*. Reading literature, say the authorities, should be thought of as play rather than work. Unless it yields enjoyment, it is not fulfilling its legitimate function. The testimony of Professor Bates is:

[1] *Ibid.*, p. 33.

[2] Woodrow Wilson, *Mere Literature and Other Essays*, p. 10. [3] *Ibid.*, p. 26.

The study of literature, then, is both a duty and a delight; a pleasure in itself and a help toward what is better. By it one approaches the comprehension of those books which are to be ranked as works of art. By it one endeavors to fit himself to enter into communication with the great minds and the great imaginations of mankind. What we gain in this may be broadly classified as pleasure, social culture, and a knowledge of life.[1]

Professor Betts says:

After personal contacts of teacher, friends, and companions, literature affords the best opportunity for cultivating *worthy ideals and enthusiasms* in the child. Here the good, the beautiful, the heroic are all idealized and set forth in attractive form. Great and noble characters are made to live before the child and he comes to love them. Noble deeds are done and great service rendered, and the child comes to admire and emulate. Beautiful diction is employed and beautiful rhythms and rhymes used, and the child learns to enjoy them. So standards develop, ideals take shape and character forms.[2]

Professor Bobbitt would select literature with a great variety of subjects in order to accomplish this purpose:

Now for developing the leisure occupation here discussed, the literature to be selected is that which will give the widest and fullest and most effective possible revelation of the world as a whole in its multifarious divisions and aspects. Any selection will be chosen not upon the basis of literary form or structure; or nationality of the writer; or language in which he originally wrote; or of the age in which he lived; or recency of the selection; or fame of the author.[3]

When special teachers of the subject are asked, What is the fundamental purpose in the teaching of literature? the most frequent reply is, *The appreciation of literature.* Almost never do they say that it is an understanding and appreciation of human-kind and human affairs and the general setting of the great human drama.

Acceptance of this latter purpose must work profound transformation in both spirit and content of the literature curriculum. Selections will be chosen for their content value. They will aim at the greatest possible width of vision, historical perspective, and depth of insight. The curriculum will draw upon the literatures of all lands.[4]

The purpose demands catholicity of theme. The literature should reveal war, personal adventure, love, brigandage, philanthropy, religion, travel, poverty, family life, commerce, agriculture, industry, transportation, govern-

[1] Arlo Bates, *Talks on the Study of Literature*, p. 37.

[2] George Herbert Betts, *op. cit.*, p. 135.

[3] Franklin Bobbitt, *op. cit.*, p. 237. [4] *Ibid.*, p. 238.

ment, the struggle with nature and with disease, conflicting social classes, the labors of science and technology; and the other major ingredients of human existence. As literature rings the changes upon these things for different historical periods and in different portions of the world, its field is interminable and presents material for a rich and satisfying life-long leisure occupation. It is the business of early education to start youth upon this inspiring program; to bring him to love it as he loves the simpler visual drama upon the stage or screen; to develop habits in this field that are satisfying and permanent for the intellectual illumination of a life-time.[1]

There seems to be common agreement that the *enjoyment* which literature affords is *immediate*, however much preparation for that enjoyment may be necessary or desirable. For example, Professor Woodberry says:

The direct aim of all art, however, is to please immediately; study may be a part of the necessary preparation for appreciation, but it does not enter into the appreciation itself. It is useful to recognize at once the fact that literature is not an object of study, but a mode of pleasure; it is not a thing to be known merely like science, but to be lived.[2]

Other authorities write as follows:

The most psychologically unsophisticated person, if he have any aesthetic interests, will not hesitate, I think, to range his moments of unmistakable aesthetic enjoyment—whether of creation or of appreciation—on the side of immediate rather than of reflective experience. In such moments at their purest we all have a sense of exemption and release from the pressure and the precariousness of life. We cease temporarily to "look before and after, and pine for what is not." We are lapped about by the present experience, steeped in it, although we do not think of it as present in the sense of contrasting it with a harassing or insistent past or future. It is simply experience, full, exhaustive, brimming over with satisfaction. But this does not mean that it is a passive experience, or a mere state of trance or ecstasy, although rarely it may approach these limits when we are "rapt" in aesthetic contemplation. Such a characterization of the aesthetic attitude is drawn too exclusively from our appreciations of painting and sculpture; it is only seemingly true even there, as we shall see later. On the contrary, aesthetic absorption in a drama, a symphony—even in so slight a thing, in one sense, as a sonnet—may give us a feeling of intense activity. We are swept along on waves of alternate suspense and relief to a culminating moment in which every fiber seems to vibrate. Such a state of high stimulation sometimes borders upon the painful, but it is kept from becoming excessive or exhausting through the rhythmical character of its

[1] *Ibid.*, p. 239. [2] George E. Woodberry, *The Appreciation of Literature*, p. 14.

tensions and relations, the "pattern" that it assumes. We do not feel overstrained; we are conscious simply of activity unimpeded and yet regulated, of an enlargement and quickening of our whole natures, a heightening of vitality. We breathe deeper; our hearts beat faster; our cheeks glow. It seems as if we were doing easily and spontaneously things that we have hitherto been able to accomplish only with pain and effort. This sense of facilitation, ease, and spontaneity is manifest to some degree in every aesthetic experience. Although we are usually quiescent so far as outward movements are concerned, we experience in a sort of glorified form the exhilaration that comes ordinarily with certain kinds of successful active exercise. We have a sense of rich and harmonious employment of many bodily organs, functioning as it were vicariously. We feel that there exists a peculiar intimacy between us and the aesthetic object. We enter into it and possess it; it enters into and possesses us. More truly, perhaps, we and the object are fused, blended in a single pulse of experience. Such a state of mind is obviously strongly emotional; it is suffused with an affective coloring. These characteristics, however, are implicit and latent in the consciousness of the subject of the aesthetic thrill. They can be marshaled and described only by the sympathetic observer, or, by the participator after the experience has passed; and the experience is fleeting and notoriously difficult to confine in words. It has been the theme of poets, the subject of an array of eloquent descriptions. But it still eludes.[1]

. . . . This pleasure must not be in the consequence of the utility of the object or event, but in its immediate perception.[2]

It is necessary to distinguish, then, between appreciation itself and preparation for appreciation. The concept of appreciation is analyzed by Strayer and Norsworthy in these words:

Appreciation is an attitude of mind which is passive, contemplative. It may grow out of an active attitude or emotion, or it may lead to one, but in either case the state changes from one of appreciation to something else. In appreciation the individual is quiescent. Appreciation, therefore, has no end outside of itself. It is a sufficient cause for being. The individual is satisfied with it. This puts appreciation into the category of recreation. Appreciation then always involves the pleasure tone, otherwise it could not be enjoyed. It is always impersonal. It takes the individual outside and beyond his own affairs; it is an other-regarding feeling. Possession, achievement, and the like do not arouse appreciation, but rather an egoistical emotion.[3]

[1] Elizabeth Kemper Adams, *The Aesthetic Experience: Its Meaning in a Functional Psychology*, p. 19.

[2] George Santayana, *The Sense of Beauty*, p. 50.

[3] Strayer and Norsworthy, *How to Teach*, p. 126.

In true appreciation one does become absorbed in the object of appreciation; he, for the time being, to some extent becomes identified with what he is appreciating. In order to appreciate this submerging of one's self, this identification, is necessary.[1]

Appreciation is bound up with four different types of situations which are of most importance to the teacher—(1) appreciation of the beautiful, (2) appreciation of human nature, (3) appreciation of the humorous, (4) appreciation of intellectual powers.[2]

But it is necessary for one to decide which of the three, aesthetic appreciation, creative skill, or intellectual criticism, in the fields of art, nature, and music, is most worth while for the majority of people and then make plans accordingly. No one of the three can be best developed and brought to its highest perfection by emphasizing any one of the others.[3]

The second type of appreciation is appreciation of human nature: appreciation of the value of human life, appreciation of its virtues and trials, appreciation of great characters, and so on.[4]

The third type of appreciation to be discussed is the appreciation of humor. . . . .[5]

A fourth type of appreciation has been called appreciation of intellectual powers—a poor name perhaps, but the feeling is a real one. Enjoyment of style, of logical sequence, of the harmony of the whole, of the clear-cut, concise, telling sentences, are illustrations of what is meant.[6]

That one possesses these feelings of appreciation, at least to some degree, is a matter of human equipment, but *what* one appreciates in art, literature, human nature, etc., depends primarily on training.[7]

What people enjoy and appreciate depends primarily on their experience, for the development of these feelings depends upon the laws of association, readiness, exercise, and effect. To raise power of appreciation from low levels to high, from almost nothing to a controlling force, needs but the application of these laws.[8]

3. AIMS AND METHODS OF TEACHING LITERATURE

With the passage just cited we come to the consideration of opinions as to the values which children should be led to realize in

[1] *Ibid.*, p. 127. [3] *Ibid.*, p. 130. [5] *Ibid.* [7] *Ibid.*, p. 132.
[2] *Ibid.* [4] *Ibid.* [6] *Ibid.*, p. 131. [8] *Ibid.*

the study of literature and the methods which teachers should employ toward those ends. Taking first the psychological view, we may follow Professor E. L. Thorndike in distinguishing between two different types of responses which literature may call out.

Young children like to think and feel. They enjoy having something going on in their minds, and anything is better to them than nothing. This enjoyment of mere mental functioning may be, and has been, mistaken by teachers for aesthetic transports, scientific ardor, and religious devotion. We must remember that children may like things which we like, but for totally different reasons, and must guard against the fallacy of the adult observer—attributing to the child our mental attitude.

It is a general mental law that what we think or feel or do in any situation depends in great measure upon what we have thought and felt and done in the past. Children's experiences of objects and words are always factors in their appreciation of any piece of literature. What ideas and feelings do *love*, *envy*, *jealousy*, *ambition*, and other words describing adult passions, arouse in the ten-year-old? Certainly not those aroused in his teacher. All this teachers perhaps know, but they hardly realize the extent to which lack of experience influences not only the understanding of facts, but the appreciation of moods or literary effects. It is, in fact, a general law that works everywhere.

Children, and adults, too, are quick to assume conventional tastes, and are prone to confuse their conventional opinion that a thing is good or bad or beautiful or ugly with the real feeling of its goodness or badness. By dint of often saying that Shakespeare is a great poet the student comes to think that he feels and appreciates his greatness. It is perhaps a question whether the acquisition of this pseudo-appreciation may not be a step toward the real thing. It is by no means sure that we ought always to discourage it. But it is sure that the teacher of literature should know the difference between the two and should be aware of the prevalence of this effigy of literary feeling among boys and girls, and should not be satisfied with it when real feeling can be awakened. Commonly the matter is even worse, there being not even the illusion of feeling in the scholar's mind, but only some empty phrase or so. No prophet from child study land is needed to teach us the folly of such teaching.[1]

First of all, with any given piece of literature, all sorts of different things happen in different people. Not only do many of them fail to get the aesthetic pleasure intended, but in those who do it takes many forms. Of those who do not, some feel in its place *bona fide* feelings, actual attitudes toward the real world, real, not aesthetic, emotions. These may be to them desirable or

[1] E. L. Thorndike, "Reading and the Study of Literature," *Teachers College Record*, May, 1901, p. 13.

the reverse. Of those who do, some feel an enjoyment of the technical skill with which the writer has secured his effect; they enjoy the poem as the foot-ball expert enjoys watching a game, not caring which side advances, unmoved by the zeal of the generalship, the technical beauty of the way things are done. Some feel the sensory delights of rhythm or melody; they enjoy the poem as the artist might enjoy the proportions of the foot-ball player, and the grace and ease of his movements (rare enough in a foot-ball player). The majority enjoy what is poorly called, for lack of a better word, the *suggestiveness* of the poem, the mood it arouses, the feelings of joy or sadness or pity or faith, that are not real joy or sadness, but, somehow, are sweet. "It means so much, it made me feel the thing," they say. These are like the spectators who enjoy a foot-ball game because men may, and do, get hurt, because they feel, yet without results to their own profit or loss, the ambition for victory, the pluck and catastrophe and recovery. There are, of course, all sorts of combinations of these three types.[1]

It is obvious that what we would at the first blush call "aesthetic appreciation" turns out to be now one thing, now another, now a complex.[2]

From this ambiguity of the words "aesthetic appreciation" and "aesthetic emotions" has arisen much confusion. Let us therefore use the terms ideas, real emotions, enjoyment of workmanship, sensory pleasures, and pseudo-emotions to cover the main facts of the mental conditions aroused by literature. Of these terms, we may further define real and pseudo-emotions. Let us mean by real emotions such feelings as lead us to acts appropriate to the situation if real. The countryman at the theatre who wants to climb on the stage and knock down the villain in the play offers an example. Let us mean by pseudo-emotions such feelings as do not.[3]

First of all there must be a sympathetic attitude of mind.

The study of literature, in the true signification of the phrase, is that act by which the learner gets into the attitude of mind which enables him to enter into that creative thought which is the soul of every real book.[4]

Every learner—in fact, any person whatever who takes up a book for either rapid perusal or intensive study—puts himself in a condition of receptivity. He may not go the length of setting down on paper the questions he expects to find answered, but, consciously or unconsciously, he does ask questions such as these: "What valuable truths or experiences can I get from this book? What facts, ideals, or inspirations does it furnish? Is there anything in it that can apply to me, the reader, so as to enrich or enlarge my life?" A

[1] *Ibid.*, p. 31. [2] *Ibid.*, p. 32. [3] *Ibid.*

[4] Arlo Bates, *Talks on the Study of Literature*, p. 35.

young and vigorous mind seeks ideals, exultation, stirring events, ennobling sentiment—heroes and heroines for whom it may grow enthusiastic—in fact, the quickening glow, touch, and sentiment of life.[1]

Whatever may be the origin of the art impulse, its development is closely connected with "the natural tendency of every feeling-state to manifest itself externally, the effect of such a manifestation being to heighten the pleasure and relieve the pain." Equally closely is it connected with the manner in which artistic feeling, when expressed, affects other people and is in turn increased by the sympathy which it meets with in its surroundings. It is from the desire to establish a permanent channel through which this sympathy can be attracted that the technique of artistic production and the finished work of art arises, and it is from the desire to enter into sympathetic relations that the channels afforded by the technique are used in imitation and admiration.[2]

The *state of mind* proper for the reader is described as that of *contemplation*, not too much influenced by previously formed prejudices or judgments as to the character or worth of what is being read.

For real appreciation, as distinct from the love of these things, there must be a certain respect for the work of art, a desire to penetrate to its meaning, a contemplative state, prolonged for some minutes. There must be a suspension, for the while, of the egoistic "will to live," there must be self-forgetfulness, union with the thought of the artist, a state somewhat analogous to the "catalepsy" in which Hindus put themselves, but distinct from it in that the mind is still active. In this state a great number of ideas group themselves together, associations are formed and reinforce admiration with a crowd of intellectual elements (interpretations, memories, comparisons).[3]

Every book deserves a square deal. It is not fair to make up our minds about a person before meeting him. Neither is it fair to foster a preconception of a book before opening it. The reader should take up the book with unbiased mind and heart, ready to get its message. Many a reader is on the lookout to find his own ideas in what he reads. He is not willing to hear the case stated by another. He perverts what the author says by the bent of his own mind. Why not regard a book as the actual voice of a friend talking to us? Let us give the strictest attention. Let us heed with sympathy all he says. Let us try to put ourselves into his place and get his point of view.[4]

[1] P. H. Pearson, *The Study of Literature*, p. 39.

[2] M. W. Keatinge, *Studies in Education*, p. 81.

[3] Frank Herbert Hayward, *The Lesson in Appreciation*, p. 185.

[4] Emma Miller Bolenius, *Teaching Literature in the Grammar Grades and High School*, p. 2.

What the reader should seek is *imaginative realization of the piece*, both of its sounds and images and of the emotions, ideas, and experiences which it embodies and expresses.

Imaginative realization of the piece—its sounds, words, pictures, suggestions, thoughts, emotions, meaning, and purpose as a whole—should overtop all other aims. As growing maturity makes it possible, to these should be added a clear sense of the writer's method and of his success in it.[1]

An adequate recognition of the play of imagination as the medium of realization of every kind of thing which lies beyond the scope of direct physical response is the sole way of escape from mechanical methods in teaching.[2]

The reader should *seek to build up* in his mind the *pictures* which the writer has painted.

The essential fact about literature is that it holds the mirror up to nature. Accordingly the fundamental aim in the teaching of literature should be to help the pupil build up in his own mind in clear, vivid and, as far as may be complete form, pictures of life as the author himself saw them. Secondly it should help the pupil to determine how far they actually represent life.[3]

He should *gather the suggestions* and *connotations* of the words and phrases and the implications of the happenings.[4] In the case of poetry especially he should either actually or mentally *hear the sounds* of the language used.[5] This points to the desirability of reading aloud, providing it is well done. Probably teachers should read to their classes far more than they now do. Since the reader must interpret the page by means of his own experience, it is *exceedingly important that the necessary experience be available and that it be brought effectively to bear.*[6]

A work of art is an organism, a unity of varied parts, hence it is imperative that each work or significant unit be dealt with as a whole.[7]

[1] James F. Hosic, *The Elementary Course in English*, p. 44. Note also the views of Wilson, Woodberry, and others as set forth in quotations given above.

[2] John Dewey, *op. cit.*, p. 277.

[3] Frank Chapman Sharp, *Education for Character*, p. 227.

[4] Thomas P. Briggs and Lotus D. Coffman, *op. cit.*, pp. 186–87.

[5] A. C. Bradley, *op. cit.*, pp. 18–19.

[6] E. L. Thorndike, "Reading and the Study of Literature," *Teachers College Record*, May, 1901; George Edward Woodberry, *The Inspiration of Poetry*.

[7] Cf. Tompkins, Briggs, Bates, Driggs, *op. cit.*

"A piece of literature is an organism, and should, therefore, be put before the scholar, no matter how young, with its head on, and standing on both feet." This injunction applies to all books.[1]

This foremost care for the fundamental properties of all great art—the whole and the organic interrelation of its parts; unity, and variety in unity—must be taken in every case. The child ought to have a complete and connected grasp of every literary whole, be it prose or verse,—be it Robinson Crusoe or the adventures of Jason and Ulysses. This indeed is what is meant by "comprehension," the power to hold a whole of numerous parts in the mind. It is a priceless conquest of intellectual and aesthetic training.[2]

Too much analysis, explanation, and questioning on details, particularly details of fact and expression, is a great hindrance and may prevent one's getting a true and pleasurable impression of the whole.

If we glance back in reminiscence along our own experience we shall discover that poetry, good literature, and great art have made their most effective appeal to us when we have been alone with them, or at least when they were unencumbered with explanatory words.[3]

To speak of the synthesis of a piece of literature is really more appropriate than to speak of its analysis. But the word "analysis" is true to usage; for usually, when the pupil has completed his study, the selection exists for him in scattered fragments. This is the fundamental criticism in the teaching of reading and literature as done at present. Usually the pupil is asked to read a portion, and then he is questioned as to the meaning of it part by part. This process is repeated to the end of the selection. The various editions of literary selections now published are made to meet the demand for this kind of work. Such work is a great improvement over the old method of making no effort to find any meaning whatever; but we have been scattering to the winds long enough and ought to be ready for the next step,—that of synthesizing into organic wholes.

The effort to make such an organism will check the purposeless rambling through a selection, and the wasting of time by irrelevant and impertinent questions which can but dull the pupil's vision and deaden his interest. He should grasp firmly the heart of the selection from first to last. The theme of the selection must set bounds to the questions and directions given to the pupil.

[1] Richard Burton, quoted with approval by Montrose J. Moses in *Children's Books and Reading*, p. 6.

[2] Percival Chubb, *The Teaching of English*, p. 102.

[3] W. G. Sleight, *Educational Values and Methods*, p. 234.

Analysis is now the method of the schoolroom, and questioning is the rage—questions without end, pertinent and impertinent. We have become terribly Socratic with Socrates left out. We pinch the subject into pieces for the pupil and he takes it item by item, but gets only items. Whatever be the item of attention in the selection, the whole must be at the same time kept before him.[1]

Children should give little attention to technique. There is doubt as to whether attempts at original composition will prove an aid to literary appreciation. So think Professors Coffman, Bobbit, and Hayward.

Biographical material and estimates of the merits of the piece, if presented at all, should come after, not before, the work has had the opportunity of making its own impression. Only items contributing to the interpretation of the selection should be included.

The safest questions to ask are those involving preference or choice.

A feeling of beauty is not something that can be commanded. It grows and develops. But the teacher can cultivate an appreciation for the beautiful by two questions and their variations. (1) What do you like best in this selection? and (2) Why? The way to develop appreciation is to call attention to it and to give reasons for liking a thing.[2]

While it is best not to insist upon an analysis of the feelings that one has in enjoying a picture or a poem or a great character, it is worth while to encourage choice.[3]

That the *literature lesson should be distinctly different* from the lessons in history, geography, and arithmetic is a point emphasized by several writers.

Pupils are being trained in the diligent and curious study of books in their mathematics, history, hygiene, and other textbook subjects. In the reading lesson, let the aim be to awaken in them a genuine love of reading and to lead them into the broad fields of good literature.[4]

The class time should be given to directing and discussing methods of reading, testing the quality of thought put into private study, reporting on impressions and points of view gained by pupils in private study, and to the reading of selected passages orally—some selected and read orally by pupils, some by the teacher.[5]

[1] Arnold Tompkins, *Literary Interpretations*, p. 51.

[2] W. W. Charters, *Teaching the Common Branches*, p. 138.

[3] Strayer and Norsworthy, *op. cit.*, p. 135.

[4] Kendall and Mirick, *How to Teach the Fundamental Subjects*, p. 50.

[5] *Ibid.*, p. 51.

The effects of this sort of study of literature are somewhat intangible and difficult to measure. Still, they may be perceived. There should be a broadening, a deepening, an enriching of the personal experience through this contact with literature. Pupils should grow in their liking for reading. They should show reading preferences—not necessarily the teacher's preferences. Their other studies should show the effects of the mental training received in the reading lessons; their compositions should have refinements that would be lacking but for this appreciative study of the writings of the masters of composition. These effects may not be perceptible from day to day, but they should be evident from term to term not only in the class as a whole, but in varying degrees in each pupil.[1]

This recognition of literature as art, and the differentiation of it from the other kinds of writing, so far from being a mere bit of aesthetic theory remote from the teacher and his child, is the fundamental and essential step in the teacher's procedure, because it constitutes at once a clue to lead him in his choice of material, a guide to direct him in the method of using it, and a standard to indicate the nature of the result he may reasonably hope for. When the teacher knows that he is to choose his literature as art, he is freed from the obligation of selecting such things as will contain technical information, historical facts, desirable moral lessons, or other utilitarian matter.[2]

The habit of regarding literature as art clarifies immediately the teacher's conception of his method of handling it. To teach literature as literature is not to teach it as an adjunct to some other discipline; it is not to teach it as reading-lessons, or spelling-lessons, nor as grammar—though incidentally the lessons in literature will have great value in all these directions; it is not to teach it as botany, as history, as mythology, as politics, as naval or military tactics, or as ethics—though again, by way of teaching it as literature, interesting by-products in any of these subjects may accrue.[3]

In a lesson of this type the teacher does the best work when she acts as interpreter. Success depends not so much upon initiative on the part of the children as upon the ability of the teacher to sympathize with the childish point of view, and to lead them to greater heights by the force of suggestion growing out of her own joy in that which she presents. It is by voice, by gesture, by suggestion, and by explanation—in all, by providing the most favorable opportunity possible for appreciation, keeping herself as much as possible in the background,—that the teacher makes provision for the development of this power by children.[4]

[1] Kendall and Mirick, *How to Teach the Fundamental Subjects*, p. 51.

[2] Porter Lander MacClintock, *Literature in the Elementary School*, p. 4.

[3] *Ibid.*, p. 5.

[4] George Drayton Strayer, *A Brief Course in the Teaching Process*, p. 81.

Much depends upon the teacher's example. Appreciation is caught rather than taught.

Just as the fuller appreciation of pictorial art depends upon a lover-like study of some specific examples, and the birth of such appreciation often takes place upon the suggestions of a more aesthetically developed mind, so the minuter examination of literary masterpieces by a teacher possessed of common sense and imagination may cause the quickening and growth of the child's appreciation. An analysis conducted by such a teacher and carried out by the pupils of the content of a poem; of the structure which, determined by and shaping the content, strikes the particular key; of the linguistic form and diction which harmonize like a succession of musical chords—all this is sometimes necessary to the revelation of the imaginative atmosphere which haunts any literary production. Such a glimpse of beauty may attract the child to search for and read and study other literary masterpieces. Rather, however, than do such work badly, it would be infinitely better to abandon the pupil to general and private reading.[1]

Two or three suggestions as to aids in the application of these laws may be in place. First, a wealth of images is an aid to appreciation. Second, the absence for the time of the critical attitude. Third, an encouragement of the passive, contemplative attitude. Fourth, the example of others. Suggestion and association with other people who do appreciate and enjoy are among the best means of securing it.[2]

It is only as teachers themselves are sincere in their appreciation of the nobility of character possessed by the men and women whose lives are portrayed in history, in literature, or in contemporary social life that one may expect that their influence will be important in developing such appreciation upon the part of children. Those pupils are fortunate who are taught by teachers who have a sense of humor, who are able to grow enthusiastic over the intellectual achievement of the leaders in the field of study or investigation in which the children are at work.[3]

In our attempt to have children grow in the field of appreciation we have often made the mistake of attempting to impose upon them adult standards.[4]

The process of reading with appreciation is described by Charters as a form of behavior. The reader thinks and feels as the author has thought and felt. Thus he re-creates the work in his own experience—a point of view which harmonizes with the almost

[1] W. G. Sleight, *Educational Values and Methods*, p. 238.

[2] Strayer and Norsworthy, *op. cit.*, p. 133. [3] *Ibid.*, p. 134. [4] *Ibid.*

universal opinion concerning the value of literature in life, namely that it widens and enriches the experience of the reader vicariously.

Tennyson's *Crossing the Bar* is a way of thinking and feeling about death. With this may be contrasted another way as presented to us in Browning's *Prospice;* or, still another, that portrayed by Bryant in *An Old Man's Funeral. The Lord's Prayer* and *Now I lay me down to sleep* are both ways of praying. *Excelsior* is a way of viewing unconquerable aspirations. *Macbeth* is a way of thinking and feeling about the progress of unfettered ambition. *Hamlet* is a way of thinking and feeling about a life of indecision. *Job* is a way of thinking and feeling about the significance of suffering. Every unit of poetry or prose is a way of thinking, feeling, or acting about something.[1]

Whatever is done should result in enjoyment on the part of the learner and lead to wider reading, though effort will be necessary and enjoyment may have to be prepared for by activities not in themselves highly pleasurable. There is doubtless great danger of developing such an animus toward a work of art by well-intentioned efforts at accuracy and mental training that its proper appeal may never penetrate. Just here lies the most difficult problem of method, that requiring the largest amount of tact, sympathy, and intelligence for its satisfactory solution.

To summarize, we may say that the weight of authority concerning the teaching of literature to children appears to be in favor, of informal methods of treatment. The recitation in literature, particularly the recitation looking to appreciation or enjoyment, should be devoted chiefly to hearing the selection well read and seeking to enter into the experience which it provides by the exercise of imaginative sympathy growing out of the recollection of the hearer's own past. It is well to approach the selection with a certain pleasurable anticipation and curiosity not clouded by thoughts of the author himself or of what some critic has said as to the meaning or worth of the selection. Throughout the study the selection should be seen as a complete unity of varied parts. The pupil may learn how to deal with literature as a form of human behavior; he may develop a conscious method of seeking to realize as vividly as possible the sounds, pictures, and other concrete elements of suggestion; he may read and re-read the piece as a whole until

[1] W. W. Charters, *Methods of Teaching*, p. 24.

familiarity has done its perfect work; and he may at last identify himself with the author, thinking and feeling with him and thus sharing the ideal experience to which the author has given more or less perfect embodiment in the work of art which he has created. In thus appreciating and learning how to appreciate he may be greatly aided by imitating the powerful example of a teacher who knows how to read.

PART II

RESULTS OF THE ANALYSIS AND CLASSIFICATION OF THE STUDY HELPS FOUND IN FOUR SETS OF LITERARY READERS USED IN GRADES IV TO VIII INCLUSIVE

I. THE PURPOSE AND PLAN OF THE STUDY OF READING-BOOKS

With the publication of the *Heart of Oak Books*, edited by Charles Eliot Norton, of Harvard University, in 1895, a new era in the history of school reading in America was definitely ushered in. These books, prepared by a scholarly man of letters, were in direct response to the appeals of President Eliot of Harvard and others for the introduction of genuine literary classics, complete and untampered with, into the schools. During the period of the American Revolution, as Mr. Scudder has pointed out,[1] the reading-books in use were largely of a patriotic character. Speeches of John Adams, Patrick Henry, and other American leaders appeared side by side with poems attempting to express the spirit of freedom newly awakened by the stirring events of the time. It was the custom for the pupils of the schools to recite and declaim these moving appeals, and hence the textbooks in reading were, to all intents and purposes, manuals for the practice of public speaking as well as for the cultivation of patriotic devotion.

This type of book continued in common use until the Civil War. At about that time a general reorganization of the work of the elementary schools took place and there appeared uniform series of textbooks prepared and edited for schools by single writers. The striking point in these series was their "grading." In order to adapt the material to the theoretically even progress of the pupils, it was necessary either to select much commonplace writing or to compose selections expressly for the reading-books. The result was, of course, a welter of mediocrity, against which broad-minded and farsighted educators like President Eliot were moved to

[1] Horace E. Scudder, *The Place of Literature in School.*

inveigh.[1] Their attacks, as we have seen, were successful, and a period of the use of real literature in the American common school was once more ushered in. There was, however, this striking difference between the new literary readers and those of the period of the Revolution. The former were made up for the most part of selections taken from the works of American authors. The *Heart of Oak Books*, on the other hand, drew freely upon the writing of British authors, particularly those of the nineteenth century. This custom has continued down to the present, with a growing tendency to include not only the original work of authors in this country and in Europe, but also English versions of literary masterpieces from all parts of the world, particularly Europe, from the days of Homer to the present.

It should be noted that the change from the graded school reader of the 70's to the literary reader, now becoming common, was gradual. For many years the literary readers were spoken of as "supplementary," and the schools continued to make use of books of a decidedly mixed character. Even yet the majority of readers in use in the schools contain not only selections of undoubted literary merit but also bits of geography, history, popular science, and other kinds of subject-matter. The tendency, however, is undoubtedly in the direction of supplanting the *pot pourri* with an unmixed pabulum of good literature in the readers adopted as a basis for the school course.

A striking feature of the *Heart of Oak Books* is their freedom from annotation. Except for a few notes in the back of the book the pages are given over entirely to the poetry and prose of the masters. This custom was generally followed until recently. With the publication, however, of a popular series for the higher grades which contained biographical and other informational material prefixed to each selection and elaborate sets of questions and helps to study following them, a new fashion was definitely established, or rather a return to an old one, since the graded school readers of an earlier period were freely equipped with similar apparatus. Several series of literary readers fitted out with a profusion of helps

[1] See his *Educational Reform.*

have recently been published. They constitute an interesting phenomenon and suggest questions as to whether such apparatus for study is of real assistance to the pupil and teacher, whether it has been developed in accordance with any consistent plan, and whether it is possible to find a means of judging or evaluating any particular set of helps in terms of definite and useful categories.

It was with the object of finding answers to these and similar questions that the present study was begun. The plan was to select several sets of reading-books comparable in general character and treatment, and subject them to systematic examination in such a way as to obtain a body of facts capable of organization and interpretation.

2. HOW THE STUDY WAS CARRIED OUT

After a canvass of more than forty sets of school readers known to be in use in the schools of the country, four of a literary character containing numerous questions were selected. These will be referred to as Series A, Series B, Series C, and Series D, respectively. As the focus of the study was to be the character of the teaching apparatus rather than the choice of subject-matter, and literary reading rather than the first stages of learning to read, only books intended for Grades IV to VIII inclusive were chosen. And since in the case of Series B the reader for the fourth grade contains no questions or other helps, these having been published separately in a manual and being somewhat more elaborate in character than those found in the books themselves, only four volumes, those intended for the fifth, sixth, seventh, and eighth grades, were selected in the case of Series B.

The four sets are comparable with one another in general make-up and plan of treatment. They average about the same number of pages; they contain, with the exception of Series C, about the same number of selections.[1] They are also strikingly similar in proportions of poetry and prose. The proportion of space devoted to the notes and helps varies from 15 to 38 per cent, the average being 26 per cent.

[1] This series makes use of a larger number of short pieces than the others.

An examination of the prefaces of these books shows that the purposes which their compilers had in mind were in some respects in harmony with those of the authorities quoted in the preceding section of this study. The following expressions are typical: The course in reading in the elementary schools should build up in the pupils a love of good literature; should enable them to find pleasure in reading it; and should develop the power to choose with discrimination. The use of books, it is declared, will be successful if the enthusiasm of the pupils is aroused and they find pleasure in the beauty of the thought and of the forms employed. The purpose of the helps is said to be to assist the pupils in getting the deeper meanings, to understand, appreciate, and enjoy the selections. Teachers are admonished to make their questions clear and to point out the beauties of thought and expression. They should seek to lead the pupils to read from other authors and to learn the best passages by heart.

With this last suggestion we pass to some points of difference between the ideas of the editors and those of the authorities previously referred to. Our editors clearly have in mind a considerable amount of formal training in reading. They speak of the power to read aloud, and in some cases make elaborate provision for the practice of pronunciation and articulation. They urge the use of the dictionary, particularly for the sake of enlarging the pupil's vocabulary. The helps to study, they say, are to some extent intended to enable the pupil to test himself in order to discover whether or not he has understood the text. They would not, however, overlook the importance of the pupil's co-ordinating his own experience with his reading.

Textbooks accord a much larger place to formal training in language in the study of reading than the authorities who wrote concerning the teaching of literature are willing to do. The explanation of this may be found perhaps in the fact that editors regard the reading-course of the intermediate and grammar grades as distinctly a course in mastering the technique of reading, while writers concerning the study of literature are thinking of the subject primarily as a content rather than a formal study. At all events,

there is a distinct lack of agreement on the point and therefore a problem to be worked out in practical experience.

3. THE SCHEME OF CLASSIFICATION AND ITS APPLICATION

A basis for the classification of the helps to study and teaching in the readers was found in the idea of purpose. It was quickly discovered that while some questions aimed to provide information or to assist memory of the text, others were intended to bring about observation and reflection on the several values embodied, logical, aesthetic, ethical, and still others were intended to stimulate the pupils to various objective activities calculated to deepen their impressions and give them a firmer grasp upon the selections studied. Starting with such a rough scheme, it was found possible gradually to evolve a series of heads and subheads sufficiently numerous and differentiated to cover any sort of question or suggestion added to the text of the literature by the editor and intended for possible use by the pupil. At the conclusion of the study a random sampling of the questions of the four sets of books as they had been classified yielded a body of illustrations sufficient to make the significance of each of the heads in the scheme of classification clear. As fully illustrated by means of these sample citations, the scheme appears as follows:

QUESTIONS AND OTHER HELPS TO THE STUDY OF LITERATURE CLASSIFIED AND ILLUSTRATED

A. To test or fix memory of fact, opinion, or estimate
   1. External to the piece
      a) The author—name, facts of life, books, preference; e.g.: "Who wrote it?" "Tell briefly what you know of Bryant."
      b) Circumstances of composition (delivery), influence, purpose; e.g.: "Tell how the 'Concord Hymn' came to be written." "What suggested the story of Longfellow's 'Skeleton in Armor'?" "When and in what setting was the poem written?"
      c) Similar piece (content, form); type; estimate; e.g.: "Stevenson has a poem called 'Singing.' Do you know it?" "From this story, what do you think of Poe's powers of imagination and description?"
      d) Collateral facts, explanation, outline, etc.; e.g.: "King Alfred was the first famous king of England. He reigned from 871 to 901 A.D. See Baldwin's *Fifty Famous Stories Retold*, 'King Alfred and the Cakes,' 'King Alfred and the Beggar.' This legend of the long sleep has been found in many parts of the world."

e) From which book? What is the book about? Connecting links; e.g.: "From what book is this poem taken?" "From what book is the story of 'Tom and the Lobster' taken?" "Explain who Marmion and Douglas were, and why Marmion was leaving the castle."

2. Presented in piece

a) Definitions, qualities, analogies; e.g.: "What does the poet see in the flag besides the stars and stripes?"

b) Motives and causes; e.g.: "What seemed to make summer pleasanter than May?"

c) Data; e.g.: "How many pretty things has this child of seven years seen on her birthday?" "What is the time of year?"

d) Happenings and conditions—manner of doing, results; e.g.: "Under what conditions did the soldiers prepare for the fierce battle?" "How does the frost work; silently or noisily?"

e) Characters (name, traits, appearance, in what piece, did what); e.g: "How did he disguise himself in order to deceive the giant's wife?" "How is the rest of Rip's life spent?"

f) Pictures (images, scenes), comparisons; e.g.: "What comparison is made in the fifth stanza?" "What pictures and ideas do you recall from 'Snow-bound'?"

g) Language used—thing said, where said, to whom said; e.g.: "What title did the lark give to the rook?" "Which stanza shows the ship ready to leave Norway for Scotland?"

B. To stimulate observation, analysis, and reflection

1. Logical values

a) Meaning of language used; synonyms; grammatical relations, connotations, derivations, allusions; e.g.: "What is meant by 'flee from folly'?" "To what noun do the pronouns in lines 6 and 8 refer?" "What was the song of Gamelyn?"

b) Truth—meaning of the whole; e.g.: "What is the subject of this poem?" "What was the great lesson that he gave to the new world?" "What do you think is the largest thought Emerson would have us get from the poem?"

c) Validity—true or false; e.g.: "Did the incidents told in this poem really happen or did the poet imagine he saw the child?" "Just who was responsible for this victory, Desais or the gamin?"

d) Evidence, inference (find evidence, make inference); e.g.: "What evidence (lines 15–25) does Antony introduce to show the populace that Caesar was not ambitious?" "To whom are lines 23–24, page 285, addressed, and what do they show is happening?" "What indications are there that the author of this poem had read Irving's story, which you have just read?"

e) Causes, methods, structure; e.g.: "Why was the wedding guest compelled to listen?" "Why was the watchword 'Victory or Death'?"

f) Likeness or difference; e.g.: "Read an account of the battle of Lexington and observe how nearly this poem is true to history." "In what respects does the room described differ from one in your home?"

2. Aesthetic values
   a) Agreeableness, approval or disapproval, why? e.g.: "Select words and phrases that seem to you particularly good; such, for example, as 'thickening sky,' 'hard, dull bitterness of cold,' 'querulous challenge.'" "The poem is full of good things of this sort. Point out lines that are especially musical and pleasing."
   b) Preference, better or worse, why? e.g.: "Which of the pictures in the first ten lines do you like best?" "Which of the two do you prefer? Why?"
   c) Technique—means used, why? (author's purpose in choosing technique); e.g.: "Notice how much is added to the music of the verse by repeating the sounds at the beginning of words or syllables, as 'Hills of Habersham.'" "Notice the figure of the ship chased by the storm, like a man bending forward and running away from some pursuer, who is so close that the pursued walks upon his shadow."
   d) Technique effective? Why? Improve? e.g.: "Does the exclamation 'Rats!' in line 16, page 126, express more or less than would be expressed by a full sentence, as 'There were rats in Hamlin'? One of Browning's strong points is his power to express a great deal in a word." "From reading this story what would you say of Irving's power to describe nature?"
   e) Likeness and difference; e.g.: "What other poem in this book has lines like this one?" "In which does the form seem more suitable to the subject?"
   f) Effect; e.g.: "What fun do you find at the start?" "What touch of solemn feeling does he introduce at the end?" "How does this poem impress you?"
3. Ethical values; e.g.:
   a) Approval, sympathy, pity; preference; reasons; e.g.: "Can you think of any reason for sympathizing with them?" "Whom should you call the hero of this tale?"
   b) Mood; e.g.: "Why was the roll of the drum said to be so furious?" "Cite passages which show the various emotions which fill the hearts of this people as they furl their banner."
   c) Motive: "Why did Hubert say that his grandsire drew a good long bow at Hastings?" "Why did Paul refer to what the Greek poets said?"
   d) Characteristics, likeness, or difference; e.g.: "What traits were most prominent in the character of William Wallace?" "If the Owl and the Pussy-Cat were persons, what kind of persons would they be?"

e) Causes; adequate? e.g.: "Who used to laugh when the pumpkin was mentioned? Why?" "Why did so many people think that each of these men was the image of the Great Stone Face?"

f) Evidence—interpretation; e.g.: "Point out stanzas that show the old Viking's daring and recklessness." "When the poet overlooks the violet and notices the more showy flowers, what sort of man is he like?" "What line gives the keynote to Hervé Riel's character?"

g) Ideals; why? examples; e.g.: "Which was right?" "If he loved her, what should be have been thinking of?"

4. Practical values

a) Perception, discrimination; e.g.: "How important is corn today?" "Is an educated person better treated than an uneducated one?" "Do you think the world would be better if this condition prevailed?"

b) Preference; e.g.: "Which, if any, would you like to have happened to you?" "Would you prefer to have lived in the time of Odysseus or the time of Charlemagne?"

c) Reasons; e.g.: "Why do men's hearts recoil at the word 'doom'?" "Why does not each person do what he knows to be right?"

5. Value as a whole; e.g.: "Does this person call your attention chiefly to the horse, the rider, or the message?" "Why do you think this poem is such a favorite with the children?"

C. To stimulate and direct objective activities so as to clear up or vivify the impression or make it permanent; to secure correctness and mastery

1. Expressional or interpre ative

a) Read to self; in usual order; try to feel, realize the impression; find answer to a question; e.g.: "Read this poem carefully to yourself." "As you read, try to feel the soft, sweet, drowsy atmosphere of a warm day in autumn." "Read the poem through. What picture comes to your mind?"

b) Recall or give experience; what read? e.g.: "Did you ever hear the frogs croaking on a summer night? Tell what they sounded like." "Tell about some experience of your own, when you have been off by yourself and enjoyed it. Was it in city or country? What did you do? Was it good to remember afterward? What good did you get out of it?" "What other books dealing with frontier life or with the Indians do you know?"

c) Retell or recite; tell how or what; tell or write in own words; e.g.: "Tell about Dr. Grenfell's early life before he went to Newfoundland and Labrador." "Tell the story in your own words."

d) Describe; picture to yourself; sketch (a character); e.g.: "Describe the picture that this story brings to your mind." "Try to see the picture of the 'white moonshine.'" "Describe Ichabod's schoolroom."

e) Read aloud or sing—to show; e.g.: "Read the words which describe a simple bridge." ". . . . Then read it aloud in a lively way, that shows that you feel the rush and dash of the water as it leaps and plays." "Have the school sing this song, entering fully into its loftier spirit."

f) Listen; e.g.: "Read or tell to the class other stories of creation and how man came to be. (See Genesis, chapter I.)"

g) Act out, make a play of it; e.g.: "Assign each part to a pupil adapted to take it, and let the pupils act out this lesson, with such additions and variations as may suggest themselves. The children often like to select those that are to take the different parts. Before reading, let them do this. Each one should be master of his own part and know all the rest of the story."

h) Illustrate graphically, make a plan; with specimens; e.g.: "Draw a plan showing the two points where the bee-hunter's box is placed, the home of the bees, and the lines taken by the bees in carrying home the honey." "Where and when does the fringed gentian bloom? If possible, have one before you as you read the poem." "Indicate the rhythmic movement."

i) Make application; e.g.: "Is this true today?" "Where has this spirit been shown in our own time?"

j) Give a name or title; defend title; e.g.: "What do we now call a person who bears such a message as Marmion bore?" "Can you think of another title which might be given to it?" "Can you give it a special title?"

k) Project possibilities (what will happen next, etc.); e.g.: "Tell what may have been the thoughts and feelings of Columbus as he waited for the dawn." "Can you think of any bodies of water which might be called 'enchanted gulfs'?"

l) Explain; reasons; e.g.: "Can you think of any reason the author may have had for choosing the flowers which she mentions?" "What lovely wayside things sow white-winged seeds?" "Explain how the cloud can 'bask in heaven's blue smile' while the lightning below is 'dissolving in rains.'"

m) Compare or contrast; e.g.: "In what way does this story remind you of Cinderella?" "Are young people as modest nowadays?"

2. Formal

a) Memorize; recall on occasion; e.g.: "Memorize the poem." "Memorize lines or stanzas that you particularly like."

b) Paraphrase; define; use in sentence; e.g.: "Re-write the last stanza in simple prose, explaining 'be mixed with the main,' 'mortal yearn.'"

c) Outline; e.g.: "The poem is divided into fourteen stanzas or sections. After you have read the poem through carefully, look it over by

sections and determine the subject of each section. You will then have a complete plan or outline of the poem."

d) Summarize; e.g.: "What is the important idea in the first paragraph?" "Give a brief summary of Washington's ideals of conduct as shown in these rules."

e) Consult reference books, glossary, or notes for pronunciation or meaning of words, locations, etc.; e.g.: "Find the following on your map: China, the Nile, Egypt." "Look up carefully the meanings of the following words and expressions: glades, reedy grass, dark morass, release, spoil, grieves, scampering, pathless forest, grave." "Define 'cerulean.'"

f) Classify; e.g.: "Make a list of what you regard as the ten best rules of conduct in this list." "How many can you name?"

g) Make questions. (Examples in the stenographic reports of lessons.)

h) State purpose; e.g.: "What was his purpose in writing it?"

i) Pronounce; read in concert; e.g.: "Read the following exercises slowly and distinctly."

j) Correct the grammar used. (Examples in stenographic reports of lessons.)

k) Examine the illustration. (Examples in stenographic reports of lessons.)

3. Collateral

a) Write a similar piece; or tell—on suggested topic, choose topic: e.g.: "Imagine Ichabod's later career." "If you were to write a poem about some scene in nature, what would you choose for a subject?" "Upon the basis of your study and discussion of these rules, write ten rules of conduct which you think would guide a young man or a young woman to be a success in life."

b) Read a similar piece or more by same author; e.g.: "Read all the other October poems you can find." "Read, for your own pleasure, Poe's 'Raven' and 'Annabel Lee.'"

c) Learn about the author, history of the piece, etc.; e.g.: "Tell what you know of Benjamin Franklin besides this story which Hawthorne tells of him. (See any school history of the United States.)" "In any good history look up the campaign in northern Italy."

d) Tell or write story of life of author; life of historical character; e.g.: "Write or tell the story of Mr. Kingsley's life. The life of Byron.

e) Find out about customs, events—give information; e.g.: "What are the favorite sports for this month?" "Make a list of the superstitious beliefs you know people hold today."

f) Discuss or debate an issue; vote; e.g.: "Is verse or prose the easier to remember?" "Has a dog a soul?"

4. RESULTS OF THE CLASSIFICATION

The quantitative results of the application of the scheme of analysis to the four sets of readers appear in Tables I-IV. The results for the four sets combined were as shown in Table V. By means of Figure 1 on p. 35 a comparison of each of the series may readily be made with the averages of the four series combined. The total number of questions is very large, 18,873, that is an average of 4,718 to the series or 943 to the volume. Nearly one-half of these are intended to fix or test the memory of fact, opinion, or estimate. A sixth more relate to purely logical values.

There should be no disposition to regard the results of such a classification of the helps in school reading-books too seriously. Nevertheless, certain larger tendencies stand out clearly. Without exception the number of questions upon certain interests are very few and with equal uniformity the questions upon other interests are very numerous. Note for example the result under B1*a*) and C2*e*) as compared with the results under B2*a*), B3*a*), B5, and C1*f*). It is clear that the editors of the books, from whatever cause, had in general surprisingly similar notions as to the emphasis to be put upon certain types of exercises.

There are also some striking irregularities both as regards the four series taken together and as regards the books of a single series. It is remarkable, for example, that only one series should lay stress upon systematic practice in clear articulation and should do this, moreover, not in every book of the series but only in certain books. The investigator is set to wondering whether such a plan of teaching was carefully premeditated or more or less accidental.

To put the matter in psychological terms, just what "responses" did the editors desire to call out? Did they think of these as a means of habit formation? If so, did they distribute their emphasis throughout the book with due regard to the relative importance of the values to be realized and with due regard also to the laws of repetition and the like recognized as important in the learning process? Did they have in mind, in other words, the building up of conscious controls through the development of definite methods of handling the literary selections, or did they rather make out their questions

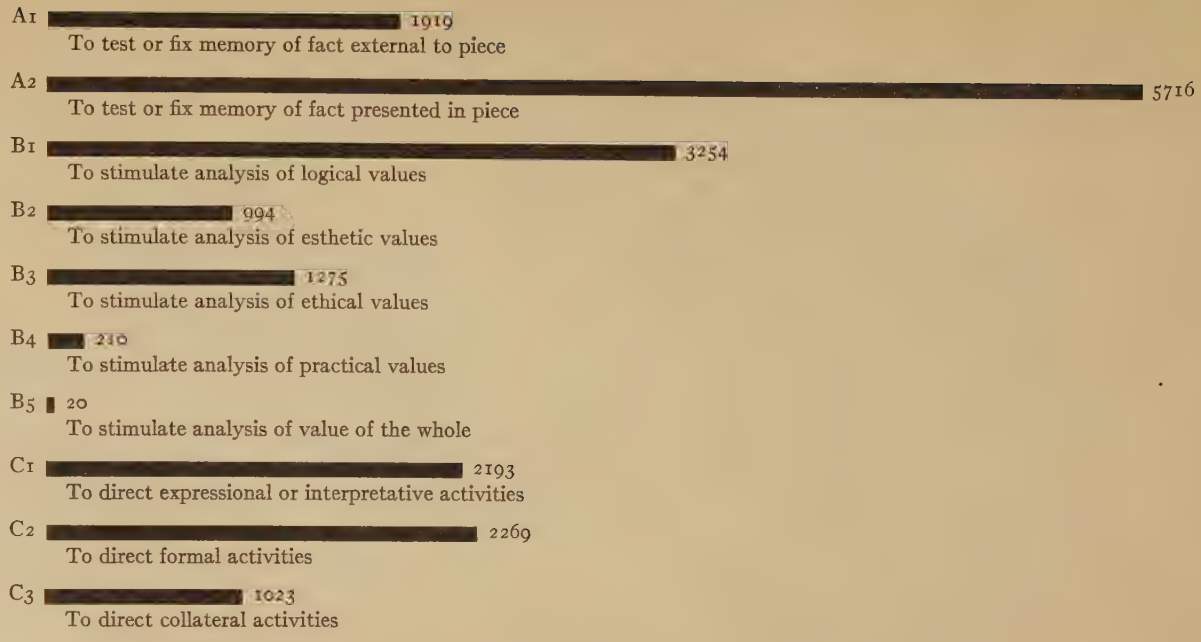

FIG. 1.—Average frequencies of certain types of questions in four series

TABLE I

QUESTIONS AND OTHER HELPS TO THE STUDY OF LITERATURE IN SERIES A

A. To test or fix memory of fact, opinion, or estimate			2,463 (58.7%)
1. External to the piece		551 (13.1%)	
a) The author—name, facts of life, books, preference	93		
b) Circumstances of composition (delivery), influence, purpose	45		
c) Similar piece (content, form); type; estimate	52		
d) Collateral facts, explanation, outline, etc	268		
e) From which book? What is the book about? Connecting links	93		
2. Presented in the piece		1,912 (45.6%)	
a) Definitions, qualities, analogies	70		
b) Motives and causes	100		
c) Data	173		
d) Happenings and conditions—manner of doing, results	550		
e) Characters (name, traits, appearance, in what piece, did what)	666		
f) Pictures (images, scenes), comparisons	89		
g) Language used—thing said, where said, to whom said	264		
B. To stimulate observation, analysis, and reflection			745 (17.7%)
1. Logical values		350 (8.3%)	
a) Meaning of language used; synonyms; grammatical relations, connotations, derivations, allusions	215		
b) Truth—meaning of the whole	21		
c) Validity—true or false	5		
d) Evidence, inference (find evidence, make inference)	64		
e) Causes, methods, structure	22		
f) Likeness or difference	23		
2. Esthetic values		165 (3.93%)	
a) Agreeableness, approval or disapproval, why?	13		
b) Preference, better or worse, why?	32		
c) Technique—means used and why (author's purpose in choosing technique)	89		
d) Technique effective? Why? Improve?	9		
e) Likeness and difference	22		
f) Effect	0		
3. Ethical values		179 (4.2%)	
a) Approval, sympathy, pity; preference; reasons	34		
b) Mood	14		
c) Motive	11		
d) Characteristics, likeness or difference	40		
e) Causes—adequate	15		
f) Evidence—interpretation	38		
g) Ideals, why, examples	27		
4. Practical values		49 (1%)	
a) Perception, discrimination	13		
b) Preference	6		
c) Reasons	30		
5. Value as a whole		2	

TABLE I—*Continued*

C. To stimulate and direct objective activities so as to clear up or vivify the impression or make it permanent; to secure correctness and mastery			983 (23.4%)
1. Expressional or interpretative		500 (11.9%)	
a) Read to self; in usual order; try to feel, realize the impression	25		
b) Recall or give experience; what read?	74		
c) Retell or recite; tell how or what; tell or write in own words; pronounce	130		
d) Describe; picture to yourself; sketch (a character)	135		
e) Read aloud or sing—to show	19		
f) Listen	0		
g) Act out, make a play of it	1		
h) Illustrate graphically (make a plan); with specimens	6		
i) Make application	25		
j) Give a name or title; defend title	11		
k) Project possibilities (what will happen next, etc.); reasons	14		
l) Explain; reasons	22		
m) Compare	38		
2. Formal		365 (8.7%)	
a) Memorize; recall on occasion	18		
b) Paraphrase; define; use in sentences	3		
c) Outline	6		
d) Summarize	5		
e) Consult reference books for pronunciation or meaning of words, locations, etc	332		
f) Classify	1		
g) Make questions	0		
h) State purpose	0		
i) Pronounce; read in concert	0		
j) Correct the grammar used	0		
k) Examine the illustration	0		
3. Collateral		118 (2.8%)	
a) Write a similar piece; or tell—on suggested topic; choose topic	87		
b) Read a similar piece or more by same author	7		
c) Learn about the author, history of the piece, etc	2		
d) Tell or write story of life of author; life of historical character	11		
e) Find out about customs, events—give information	3		
f) Discuss or debate an issue; vote	8		
Total			4,191

TABLE II

QUESTIONS AND OTHER HELPS TO THE STUDY OF LITERATURE IN SERIES B

A. To test or fix memory of fact, opinion, or estimate..			1,838 (42.6%)
1. External to the piece		456 (10.5%)	
a) The author—name, facts of life, books, preference	171		
b) Circumstances of composition (delivery), influence, purpose	23		
c) Similar piece (content, form); type; estimate.	19		
d) Collateral facts, explanation, outline, etc	219		
e) From which book? What is the book about? Connecting links	25		
2. Presented in the piece		1,381 (32%)	
a) Definitions, qualities, analogies	50		
b) Motives and causes	119		
c) Data	196		
d) Happenings and conditions—manner of doing, results	291		
e) Characters (name, traits, appearance, in what piece, did what)	195		
f) Pictures (images, scenes), comparisons	201		
g) Language used—thing said, where said, to whom said	329		
B. To stimulate observation, analysis, and reflection...			1,355 (31.4%)
1. Logical values		763 (17.7%)	
a) Meaning of language used; synonyms; grammatical relations, connotations, derivations, allusions	381		
b) Truth—meaning of the whole	34		
c) Validity—true or false	13		
d) Evidence, inference (find evidence, make inference)	256		
e) Causes, methods, structure	53		
f) Likeness or difference	21		
2. Esthetic values		349 (8.1%)	
a) Agreeableness, approval or disapproval, why?.	75		
b) Preference, better or worse, why?	89		
c) Technique—means used and why (author's purpose in choosing technique)	124		
d) Technique effective? Why? Improve?	53		
e) Likeness and difference	8		
f) Effect	1		
3. Ethical values		203 (4.7%)	
a) Approval, sympathy, pity; preference; reasons	34		
b) Mood	8		
c) Motive	45		
d) Characteristics, likeness or difference	26		
e) Causes—adequate	26		
f) Evidence—interpretation	31		
g) Ideals, why, examples	32		
4. Practical values		40 (0.92%)	
a) Perception, discrimination	14		
b) Preference	5		
c) Reasons	21		
5. Value as a whole		1	

TABLE II—*Continued*

C. To stimulate and direct objective activities so as to clear up or vivify the impression or make it permanent; to secure correctness and mastery			1,114 (25.8%)
1. Expressional or interpretative		613 (14.2%)	
a) Read to self; in usual order; try to feel, realize the impression	169		
b) Recall or give experience; what read?	38		
c) Retell or recite; tell how or what; tell or write in own words; pronounce	69		
d) Describe; picture to yourself; sketch (a character)	33		
e) Read aloud or sing—to show	91		
f) Listen	0		
g) Act out, make a play of it	0		
h) Illustrate graphically (make a plan); with specimens	6		
i) Make application	45		
j) Give a name or title; defend title	11		
k) Project possibilities (what will happen next, etc.); reasons	31		
l) Explain; reasons	100		
m) Compare	20		
2. Formal		491 (11.4%)	
a) Memorize; recall on occasion	19		
b) Paraphrase; define; use in sentences	1		
c) Outline	1		
d) Summarize	0		
e) Consult reference books for pronunciation or meaning of words, locations, etc	456		
f) Classify	4		
g) Make questions	0		
h) State purpose	10		
i) Pronounce; read in concert	0		
j) Correct the grammar used	0		
k) Examine the illustration	0		
3. Collateral		10	
a) Write a similar piece; or tell—on suggested topic; choose topic	0		
b) Read a similar piece or more by same author	10		
c) Learn about the author, history of the piece, etc	0		
d) Tell or write story of life of author; life of historical character	0		
e) Find out about customs, events—give information	0		
f) Discuss or debate an issue; vote	0		
Total			4,304

TABLE III

QUESTIONS AND OTHER HELPS TO THE STUDY OF LITERATURE IN SERIES C

A. To test or fix memory of fact, opinion, or estimate..			2,097 (34⅓%)
1. External to the piece		405 (6.6%)	
a) The author—name, facts of life, books, preference	77		
b) Circumstances of composition (delivery), influence, purpose	61		
c) Similar piece (content, form); type; estimate.	5		
d) Collateral facts, explanation, outline, etc	253		
e) From which book? What is the book about? Connecting links	9		
2. Presented in the piece		1,692 (27.7%)	
a) Definitions, qualities, analogies	167		
b) Motives and causes	127		
c) Data	49		
d) Happenings and conditions—manner of doing, results	497		
e) Characters (name, traits, appearance, in what piece, did what)	602		
f) Pictures (images, scenes), comparisons	68		
g) Language used—thing said, where said, to whom said	182		
B. To stimulate observation, analysis, and reflection...			1,978 (32.4%)
1. Logical values		1,118 (18.3%)	
a) Meaning of language used; synonyms; grammatical relations, connotations, derivations, allusions	615		
b) Truth—meaning of the whole	96		
c) Validity—true or false	17		
d) Evidence, inference (find evidence, make inference)	182		
e) Causes, methods, structure	173		
f) Likeness or difference	35		
2. Esthetic values		160 (2.6%)	
a) Agreeableness, approval or disapproval, why?	23		
b) Preference, better or worse, why?	27		
c) Technique—means used and why (author's purpose in choosing technique)	74		
d) Technique effective? Why? Improve?	14		
e) Likeness and difference	19		
f) Effect	3		
3. Ethical values		611 (10%)	
a) Approval, sympathy, pity; preference; reasons	27		
b) Mood	66		
c) Motive	90		
d) Characteristics, likeness or difference	97		
e) Causes—adequate	127		
f) Evidence—interpretation	155		
g) Ideals, why, examples	49		
4. Practical values		75 (1%)	
a) Perception, discrimination	23		
b) Preference	3		
c) Reasons	49		
5. Value as a whole	14	14	

TABLE III—*Continued*

C. To stimulate and direct objective activities so as to clear up or vivify the impression or make it permanent; to secure correctness and mastery			2,024 (33.1%)
1. Expressional or interpretative		559 (9.1%)	
a) Read to self; in usual order; try to feel, realize the impression	18		
b) Recall or give experience; what read?	130		
c) Retell or recite; tell how or what; tell or write in own words; pronounce	32		
d) Describe; picture to yourself; sketch (a character)	60		
e) Read aloud or sing—to show	41		
f) Listen	0		
g) Act out, make a play of it	11		
h) Illustrate graphically (make a plan); with specimens	16		
i) Make application	42		
j) Give a name or title; defend title	2		
k) Project possibilities (what will happen next, etc.); reasons	45		
l) Explain; reasons	144		
m) Compare	18		
2. Formal		864 (14.1%)	
a) Memorize; recall on occasion	291		
b) Paraphrase; define; use in sentences	2		
c) Outline	4		
d) Summarize	14		
e) Consult reference books for pronunciation or meaning of words, locations, etc	480		
f) Classify	1		
g) Make questions	0		
h) State purpose	2		
i) Pronounce; read in concert	70		
j) Correct the grammar used	0		
k) Examine the illustration	0		
3. Collateral		601 (9.8%)	
a) Write a similar piece; or tell—on suggested topic; choose topic	69		
b) Read a similar piece or more by same author	357		
c) Learn about the author, history of the piece, etc	50		
d) Tell or write story of life of author; life of historical character	30		
e) Find out about customs, events—give information	88		
f) Discuss or debate an issue; vote	7		
Total			6,099

TABLE IV

QUESTIONS AND OTHER HELPS TO THE STUDY OF LITERATURE IN SERIES D

A. To test or fix memory of fact, opinion, or estimate..			1,238 (28.9+%)
1. External to the piece		507 (11.8%)	
a) The author—name, facts of life, books, preference	199		
b) Circumstances of composition (delivery), influence, purpose	39		
c) Similar piece (content, form); type; estimate.	9		
d) Collateral facts, explanation, outline, etc	231		
e) From which book? What is the book about? Connecting links	29		
2. Presented in the piece		731 (17%)	
a) Definitions, qualities, analogies	63		
b) Motives and causes	102		
c) Data	59		
d) Happenings and conditions—manner of doing, results	223		
e) Characters (name, traits, appearance, in what piece, did what)	179		
f) Pictures (images, scenes), comparisons	53		
g) Language used—thing said, where said, to whom said	52		
B. To stimulate observation, analysis, and reflection...			1,674 (39.1%)
1. Logical values		1,023 (23.9%)	
a) Meaning of language used; synonyms; grammatical relations, connotations, derivations, allusions	784		
b) Truth—meaning of the whole	19		
c) Validity—true or false	11		
d) Evidence, inference (find evidence, make inference)	113		
e) Causes, methods, structure	69		
f) Likeness or difference	27		
2. Esthetic values		320 (7.4%)	
a) Agreeableness, approval or disapproval, why?	21		
b) Preference, better or worse, why?	39		
c) Technique—means used and why (author's purpose in choosing technique)	163		
d) Technique effective? Why? Improve?	76		
e) Likeness and difference	15		
f) Effect	6		
3. Ethical values		282 (6.5%)	
a) Approval, sympathy, pity; preference; reasons	46		
b) Mood	24		
c) Motive	45		
d) Characteristics, likeness or difference	54		
e) Causes—adequate	27		
f) Evidence—interpretation	70		
g) Ideals, why, examples	16		
4. Practical values		46 (1%)	
a) Perception, discrimination	16		
b) Preference	6		
c) Reasons	24		
5. Value as a whole	3	3	

TABLE IV—*Continued*

C. To stimulate and direct objective activities so as to clear up or vivify the impression or make it permanent; to secure correctness and mastery			1,364 (31.9%)
1. Expressional or interpretative		521 (12.1%)	
a) Read to self; in usual order; try to feel, realize the impression	35		
b) Recall or give experience; what read?	47		
c) Retell or recite; tell how or what; tell or write in own words; pronounce	151		
d) Describe; picture to yourself; sketch (a character)	132		
e) Read aloud or sing—to show	35		
f) Listen	0		
g) Act out, make a play of it	10		
h) Illustrate graphically (make a plan); with specimens	23		
i) Make application	4		
j) Give a name or title; defend title	4		
k) Project possibilities (what will happen next, etc.); reasons	16		
l) Explain; reasons	49		
m) Compare	15		
2. Formal		549 (12.8%)	
a) Memorize; recall on occasion	126		
b) Paraphrase; define; use in sentences	39		
c) Outline	5		
d) Summarize	1		
e) Consult reference books for pronunciation or meaning of words, locations, etc	369		
f) Classify	8		
g) Make questions	0		
h) State purpose	1		
i) Pronounce; read in concert	0		
j) Correct the grammar used	0		
k) Examine the illustration	0		
3. Collateral		294 (6.87%)	
a) Write a similar piece; or tell—on suggested topic; choose topic	4		
b) Read a similar piece or more by same author	203		
c) Learn about the author, history of the piece, etc	6		
d) Tell or write story of life of author; life of historical character	78		
e) Find out about customs, events—give information	2		
f) Discuss or debate an issue; vote	1		
Total			4,276

TABLE V

QUESTIONS AND OTHER HELPS TO THE STUDY OF LITERATURE IN FOUR SERIES COMBINED

A. To test or fix memory of fact, opinion, or estimate..			7,636 (40.4%)
1. External to the piece		1,919 (10.1%)	
a) The author—name, facts of life, books, preference	540		
b) Circumstances of composition (delivery), influence, purpose	168		
c) Similar piece (content, form); type; estimate.	85		
d) Collateral facts, explanation, outline, etc	971		
e) From which book? What is the book about? Connecting links	156		
2. Presented in the piece		5,716 (30.2%)	
a) Definitions, qualities, analogies	348		
b) Motives and causes	448		
c) Data	477		
d) Happenings and conditions—manner of doing, results	1,561		
e) Characters (name, traits, appearance, in what piece, did what)	1,642		
f) Pictures (images, scenes), comparisons	411		
g) Language used—thing said, where said, to whom said	827		
B. To stimulate observation, analysis, and reflection...			5,752 (30.4%)
1. Logical values		3,254 (17.2%)	
a) Meaning of language used; synonyms; grammatical relations, connotations, derivations, allusions	1,995		
b) Truth—meaning of the whole	170		
c) Validity—true or false	46		
d) Evidence, inference (find evidence, make inference)	615		
e) Causes, methods, structure	317		
f) Likeness or difference	111		
2. Esthetic values		994 (5.2%)	
a) Agreeableness, approval or disapproval, why?	129		
b) Preference, better or worse, why?	183		
c) Technique—means used and why (author's purpose in choosing technique)	450		
d) Technique effective? Why? Improve?	152		
e) Likeness and difference	64		
f) Effect	10		
3. Ethical values		1,275 (6.7%)	
a) Approval, sympathy, pity; preference; reasons	141		
b) Mood	112		
c) Motive	191		
d) Characteristics, likeness or difference	217		
e) Causes—adequate	195		
f) Evidence—interpretation	294		
g) Ideals, why, examples	124		
4. Practical values		210 (1.1%)	
a) Perception, discrimination	66		
b) Preference	20		
c) Reasons	124		
5. Value as a whole		20 (0.1%)	

TABLE V—*Continued*

C. To stimulate and direct objective activities so as to clear up or vivify the impression or make it permanent; to secure correctness and mastery			5,485 (29%)
1. Expressional or interpretative		2,193 (11.6%)	
a) Read to self; in usual order; try to feel, realize the impression	247		
b) Recall or give experience; what read?	289		
c) Retell or recite; tell how or what; tell or write in own words; pronounce	382		
d) Describe; picture to yourself; sketch (a character)	360		
e) Read aloud or sing—to show	186		
f) Listen	0		
g) Act out, make a play of it	22		
h) Illustrate graphically (make a plan); with specimens	51		
i) Make application	116		
j) Give a name or title; defend title	28		
k) Project possibilities (what will happen next, etc.) reasons	106		
l) Explain; reasons	315		
m) Compare	91		
2. Formal		2,269 (12%)	
a) Memorize; recall on occasion	454		
b) Paraphrase; define; use in sentences	45		
c) Outline	16		
d) Summarize	20		
e) Consult reference books for pronunciation or meaning of words, locations, etc	1,637		
f) Classify	14		
g) Make questions	0		
h) State purpose	13		
i) Pronounce; read in concert	70		
j) Correct the grammar used			
k) Examine the illustration	0		
3. Collateral		1,023 (5.4%)	
a) Write a similar piece; or tell—on suggested topic, choose topic	160		
b) Read a similar piece or more by same author	577		
c) Learn about the author, history of the piece, etc	58		
d) Tell or write story of life of author; life of historical character	119		
e) Find out about customs, events—give information	93		
f) Discuss or debate an issue; vote	16		
Total			18,873

somewhat at random, seeking to include at least enough items to provide a reasonable amount of study and to throw into high light at least a number of the important aspects of each selection?

To refer somewhat more specifically to certain types of helps included in the readers, how would the editors justify so much stress upon information collateral to the selections? Was it their thought that the reading offered opportunity for the acquirement of a considerable body of incidental knowledge, or did they believe that these items were essential to the appreciation of the selection? Again, are we to suppose that the apparatus provided for study in connection with the various pieces is intended to indicate a method of attack upon the selections? To put it differently, should the student first read what precedes the poem or story, then read the story itself, and finally study the selection with the help of the questions and notes in exactly the order in which they are put down? If so, is it likely that such a formal introduction and such a piecemeal recalling of the happenings and the language used as is demanded by the numerous questions under A2*d*), A2*e*), and A2*g*) will lead to a sympathetic grasp upon the selection as "an organism or unity of varied parts"? Particularly, how could the editors justify so great emphasis upon the discussion of the meaning of individual words and phrases and such constant formal study of books of reference, particularly the dictionary, as seems to be called for by the exercises under the heads of B1*a*) and C2*e*)? As nearly as could be determined, the average number of assignments to look up items in the glossaries of the texts or in other reference books, providing all of the helps are made use of, is five hundred and eighty to the volume. This savors of the traditional method of learning Latin or French by a constant thumbing of the lexicon. It is, in short, distinctly a linguistic as contrasted with a literary method.

The inference is probably fair that the editors wish to provide an abundance of help, leaving to the individual teacher the right and the responsibility of making such use of the glossaries and other reference material as shall be thought wise. In the hands of the best teachers such a scheme doubtless works out fairly well. In

the hands of the less competent, however, it is probably not satisfactory.

So many questions were raised by the study of the four sets of readers that it was determined to carry the investigation into the classroom as a means of gaining further information. Accordingly arrangements were made for the giving of a series of experimental lessons with stenographic reports of each and also for the taking of stenographic reports of a number of lessons in literature in the various grades from the fourth to the eighth as they might be found through random selection in a system of public schools. An account of these further studies will be found in the sections which follow.

PART III

EVIDENCE AS TO THE COMMON PRACTICE OF TEACHERS

1. SOURCES OF THE LESSONS AND GENERAL PLAN OF PROCEDURE

In order to obtain evidence as to the actual practice of teachers, stenographic reports were made of eighteen lessons in literature in the middle and upper grades of the elementary school. The lessons to be reported were selected at random. The plan followed was to ask the principal of an elementary school to permit stenographic notes to be made of two or three lessons in the middle and higher grades of his school. He was informed that the object was to get neither good nor poor lessons but a random sampling. He then usually designated certain teachers who would have recitations in reading during the succeeding school periods. Taking the investigator and the stenographer with him, he would go to a room, explain to the teacher what was wanted, and ask her to give the lesson of the day exactly as she had planned to do. She was made to understand that the purpose of the work was to get a body of reports indicating the trend of the work in reading in the middle and upper grades. What was wanted was not either good lessons or poor ones, but just such lessons as one might happen upon in visiting from room to room in various schools; she would not be judged in any way by the results, nor would her name be published in connection with them; she would be furnished with a copy of the stenographic notes.

After receiving this explanation, the teachers, though naturally with more or less hesitation, as a rule cheerfully consented to go forward with the lesson of the day. While doubtless the presence of strangers and the teacher's consciousness that notes were being taken of all that was said and done somewhat inhibited the free play of activity, there is reason to believe that the reports of the lessons represent much more accurately just what happens in an ordinary schoolroom during the progress of a lesson in reading than might be supposed. It should be remembered that the teachers

whose lessons were recorded were persons of mature experience and therefore had more or less well established habits of procedure. Certainly a study of the stenographic reports reveals a great deal of informality and easy *give and take* between teacher and pupils. It should be added that the stenographer's notes were made by a person specially trained for the purpose, who was able to get with almost perfect accuracy everything that was said and done.

2. SALIENT FEATURES OF THE LESSONS

The eighteen lessons reported were given in seven different elementary schools situated in different parts of the city of Chicago. One of these schools is attended almost exclusively by negro children, most of whom had come from the South within two or three years. Another of the schools is situated in a foreign district and has for its constituency a mixed population consisting of Bohemians and Jews in the proportion of two to one. The other schools are in American neighborhoods. One of these, from which, however, only three lessons were taken, is used as a practice school for the training of teachers.

The grades represented range from beginning fourth to advanced eighth. There were two lessons in fourth grade, one in a class containing both fourth and fifth grades, six in fifth grade, two in sixth grade, four in seventh grade, and three in eighth grade. With one exception the records were taken in May and June, 1919. One record was taken in April of that year. All the classes had had opportunity, therefore, to get into their stride for the semester.

The material in the hands of the children consisted usually of the regular or supplementary readers used in the schools. The *Howe Reader* was the basic reader, or the reader which the pupils were requested to purchase. In some cases cheap editions of the classics were employed. There was no attempt to suggest the use of any particular selection or any particular text. The object was to permit the teacher to follow her natural bent and thus secure as far as possible evidence as to what ordinarily goes on in the schools. Some of the texts employed contain questions and other helps to study. As will be pointed out later, however, there is little in the

records to show that use was made of these helps, either by the pupils acting on their own initiative or by the teachers choosing material for assignment or recitation.

The class period was the ordinary time allotted to the given lesson. This was almost uniformly thirty minutes.

In most cases the lesson had not been studied beforehand. Sometimes the selection was being introduced and sometimes the lesson came from the midst of a long selection in progress.

The most striking characteristic of the group of lessons as a whole is their conversational character. The process in general is that of questions by the teacher and responses by the pupils, either in the form of statements or of reading from the book. There are few long passages in the reports. The alternation of a remark or two by the teacher followed by a remark or two by the pupil is strikingly persistent. The reports do not give a perfectly fair impression, however, on this point, inasmuch as the text which the pupils read aloud is not given *in extenso*. Nevertheless, all of the lessons may be classified together as conversational in style.

The conversation, however, varies in the degree of its formality. A comparison of Lesson ~~VII~~ with Lesson III will show, for example, that while the teacher of Lesson VII permitted the utmost freedom for the pupils to exercise their initiative and often did nothing more than indicate to a given pupil that he might have the floor, the teacher of Lesson III kept a firm hand on the steering wheel.[1] These two lessons are in marked contrast also from the fact that the former turns almost entirely upon a single interest. The pupils are being led to imagine themselves in the experience presented in the poem. They seek to realize the scenes presented by selecting one by one the pictures which the little speaker in Hogg's "A Boy's Song" paints. Sympathetic imagination and choice, based upon experience, constitute the teacher's goal. The whole of the period, therefore, was devoted to the forming of hypotheses and the making of choices. Obviously, a lesson thus focused probably left a single unified, forcible impression on the minds of the pupils. Lesson III, on the other hand, concerns itself with a great number of details,

[1] See the reports of these lessons in Appendix B.

handled in a somewhat formal and unsympathetic fashion. It would have been difficult for the pupils to tell, when the lesson was concluded, what it had been about. It is doubtful whether the teacher herself had any clear notion of her objective. Certainly there was no adequate consideration of the main interest and appeal of the text. Between these two extremes were to be found various shades and degrees of formality and informality, of organization and lack of it, as the reports of the lessons show.[1]

3. QUESTIONS AND OTHER HELPS TO STUDY IN THE REPORTS

Since one of the principal purposes of making reports of actual teaching was to obtain a basis of comparison with the teaching devices found in the four sets of readers studied, the same scheme of analysis and classification was applied to the stenographic reports. The results of this analysis appear in Table VI. It appears that essentially the same range of questions and suggestions was employed by the teachers themselves that was embodied in the work of the editors of the textbooks. With eight exceptions there is at least one entry under each of the subheads of the scheme. There is, moreover, a similar distribution of emphasis. Such topics, for example, as A1*d*), A2*d*), A2*e*), A2*g*), B1*a*), stand out prominently. One striking exception occurs in the case of C2*e*), the sending of the pupils to consult reference books for pronunciation, meaning of words, location, etc. The exception here lies not so much in the fact that this particular assignment was not made by the teachers as that it is relatively smaller by comparison with other activities called for, as, for example, that of paraphrasing the text and discussing or debating an issue. As might be expected, there is greater emphasis upon objective activities in the work of the teachers than in the work of the editors. The teachers were dealing with the actual situation and had the pupils before them. The editors were thinking of the pupil as at his desk and engaged in silent study. This consideration does not, however, entirely account for the greater emphasis upon the discussion of the author's technique and the greater stress upon the consideration of the traits of character

[1] The selected reports in the Appendix merit careful study from several points of view.

TABLE VI

QUESTIONS AND OTHER HELPS TO THE STUDY OF LITERATURE USED IN EIGHTEEN LESSONS IN READING

A. To test or fix memory of fact, opinion, or estimate..			279 (24.2%)
1. External to the piece		75 (6.5%)	
a) The author—name, facts of life, books, preference	7		
b) Circumstances of composition (delivery), influence, purpose	5		
c) Similar piece (content, form); type; estimate.	3		
d) Collateral facts, explanation, outline, etc	56		
e) From which book? What is the book about? Connecting links	4		
2. Presented in the piece		204 (17.7%)	
a) Definitions, qualities, analogies	0		
b) Motives and causes	8		
c) Data	6		
d) Happenings and conditions—manner of doing, results	49		
e) Characters (name, traits, appearance, in what piece, did what)	87		
f) Pictures (images, scenes), comparisons	6		
g) Language used—thing said, where said, to whom said	48		
B. To stimulate observation, analysis, and reflection...		293 (25.4%)	526 (45.6%)
1. Logical values			
a) Meaning of language used; synonyms; grammatical relations, connotations, derivations, allusions	210		
b) Truth—meaning of the whole	18		
c) Validity—true or false	5		
d) Evidence, inference (find evidence, make inference)	39		
e) Causes, methods, structure	9		
f) Likeness or difference	12		
2. Esthetic values		116 (10%)	
a) Agreeableness, approval or disapproval, why?	10		
b) Preference, better or worse, why?	29		
c) Technique—means used and why (author's purpose in choosing technique)	55		
d) Technique effective? Why? Improve?	10		
e) Likeness and difference	2		
f) Effect			
3. Ethical values	10	116 (10%)	
a) Approval, sympathy, pity; preference; reasons	1		
b) Mood	16		
c) Motive	8		
d) Characteristics, likeness or difference	25		
e) Causes—adequate	28		
f) Evidence—interpretation	29		
g) Ideals, why, examples	9		
4. Practical values		1	
a) Perception, discrimination	1		
b) Preference	0		
c) Reasons	0		
5. Value as a whole	0	0	

TABLE VI—*Continued*

C. To stimulate and direct objective activities so as to clear up or vivify the impression or make it permanent; to secure correctness and mastery	347		347 (30.2%)
1. Expressional or interpretative		216 (18.75%)	
a) Read to self; in usual order; try to feel, realize the impression	26		
b) Recall or give experience; what read?	23		
c) Retell or recite; tell how or what; tell or write in own words; pronounce	24		
d) Describe; picture to yourself; sketch (a character)	23		
e) Read aloud or sing—to show	74		
f) Listen	4		
g) Act out, make a play of it	0		
h) Illustrate graphically (make a plan); with specimens	6		
i) Make application	3		
j) Give a name or title; defend title	0		
k) Project possibilities (what will happen next, etc.); reasons	23		
l) Explain; reasons	8		
m) Compare	2		
2. Formal		85 (7.3%)	
a) Memorize; recall on occasion	5		
b) Paraphrase; define; use in sentences	14		
c) Outline	3		
d) Summarize	14		
e) Consult reference books for pronunciation or meaning of words, locations, etc	18		
f) Classify	0		
g) Make questions	5		
h) State purpose	4		
i) Pronounce; read in concert	19		
j) Correct the grammar used	3		
k) Examine the illustration	1		
3. Collateral		46 (4%)	
a) Write a similar piece; or tell—on suggested topic; choose topic	1		
b) Read a similar piece or more by same author	4		
c) Learn about the author, history of the piece, etc	0		
d) Tell or write story of life of author; life of historical character	3		
e) Find out about customs, events—give information	4		
f) Discuss or debate an issue; vote	34		
Total			1,152

exhibited by the persons in the stories and to be inferred from their words and deeds. The teachers themselves apparently were more interested in sending the pupils on the hunt for evidence and causing them to make such inferences as they could from that evidence. In like manner the teachers proved to be fond of asking the pupils to project possibilities.

Two or three additions to the scheme of classification were made necessary by the examination of the stenographic reports. These appear in section C2 under *g*), *j*), *k*), and *l*), that is, the teachers set the pupils to asking each other questions, to correcting ungrammatical expressions, to examining the illustrations, and to improving their oral reading.

4. CONCLUSIONS

In general the questions of the teachers are strikingly similar to the questions put down in the textbooks. This statement is subject to the qualification made above with reference to the activities natural to the classroom but not appropriate in individual private study. There is, however, practically no evidence to show that any of the eighteen teachers made use of the study helps provided in the books which were in the hands of the pupils. Included among these were at least two of the texts under investigation in the present study. Apparently the teachers whose classes were reported upon preferred to make questions for themselves. The eighteen teachers whose work was reported were selected at random; they have been variously trained; some of them are graduates of a city training school; others have had no professional training whatever; some had been in the city but a short time when the record of their work was taken; some had been in the service for many years. They can hardly, therefore, be said to constitute a selected group. The burden of proof would seem to lie upon those who contend that it is well to put into the standard texts in reading a body of questions and other helps to study for the use of the pupils with the understanding that quite other devices will be employed by the teachers in the classroom. It seems probable that the only portion of the annotated textbook in reading which really bears

fruit in practice is that containing the authentic texts of the masterpieces themselves.

One other comment seems to be justified. This relates to the practices of the teachers as considered in the light of the body of testimony from authorities presented in Part II of this study. As was pointed out in the comments made in Part III upon the results of the analysis of the reading-books, there seems to be a considerable discrepancy between educational theory with regard to the study and enjoyment of literature and the methods actually employed by teachers in their classrooms. This is, for the most part, rather a question of emphasis than of omission. A striking exception is found in the doctrine that each literary selection should be presented to the pupils as a complete organism. Both the stenographic reports themselves and the quantitative results of the analysis of them seem to indicate a tendency in practice to deal with details at the expense of the whole. There are, of course, striking exceptions among the reports, but these are the exceptions rather than the rule. Apparently the reading-course in the intermediate and higher grades of the American school is still largely a formal course in oral reading, the study of vocabulary, and the acquiring of miscellaneous knowledge, rather than a course in the interpretation and enjoyment of literature. If the leading authorities who have written concerning the nature and purposes of literature and concerning methods appropriate to its assimilation are right in their views, there is need of orientation of the teachers before literature in the schools will come into its own.

PART IV

EXPERIMENTAL TEACHING TO DETERMINE THE RELATIVE VALUE OF METHODS AND DEVICES

1. PURPOSE AND PLAN

What is the actual effect of certain typical methods of directing the attention of children to literature? Will the results of presenting a poem as a whole through an adequate oral rendition to expectant minds warmed with the recollection of past experience differ essentially from the results which flow from a piecemeal attack, with emphasis on details of language? To answer this question was the next object of the investigation.

Since preference is probably the most significant indication of satisfaction with a work of art, plans were laid for a series of experimental lessons in which, under controlled conditions, different methods would be applied in the teaching of a few masterpieces to typical classes of elementary-school children and for testing the results in terms of the children's preferences. Two contrasting procedures, designated as "positive" and "negative," were to be followed. These may be distinguished as the method of wholes and the method of details.

In the first, or positive, method of procedure the instructor would begin with an appeal to the children's experience and raise questions intended to develop an attitude of pleasurable anticipation toward a poem which was expected to answer the questions raised. When the attention had thus been focused and the proper emotional tone as far as possible secured, he would attempt to give an adequate first impression of the entire piece. All subsequent activities would be directed primarily to the deepening and clarifying of this first impression of the whole.

The second, or negative, method called for a piecemeal examination of the selection, part by part, with no preliminary preparation

of the minds of the pupils and no synthesis of the whole. Neither method included, however, any suggestion by the teacher as to whether he did or did not prefer the selection to any other or whether the pupils should do so.

In order to eliminate as far as might be the danger of variable and uncontrolled factors, it was determined to alternate the methods of teaching in the case of each class. That is, a selection would be taught to one class positively and to another negatively, and then a second selection of similar character to the first class negatively and to the second positively. In this way each class would have opportunity to exhibit preference for one of two similar selections. At least two pairs of selections were to be taught to more than one pair of classes in more than one school.

The results of the teaching were to be tested mainly by inducing the pupils to show their attitude toward the pieces which they had studied by stating which they liked best, which they felt they understood best, which they would like to read again, etc. These results were then to be compared with those obtained by the study of reading-books and of the reports of lessons taught by various teachers selected at random, as well as with the theories held by educational and other authorities, in order to determine the probable value of the methods and devices employed in the books and by the teachers.

2. CLASSES A AND B

In order, then, to have a means of checking the results of the examination of typical literary reading-books and of stenographic reports of sample recitations, a series of lessons were given by the investigator of which full stenographic notes were kept. The general plan was as follows: Two sixth-grade classes in the same school, thought to be of approximately the same degree of advancement, were selected. These two classes will be referred to as Class A and Class B. Class A contained thirty-six pupils and Class B, forty-three. On December 8, 1919, both classes were given the Kelly Silent Reading Test for Grades VI, VII, and VIII. The results indicated that, while Class A presented a greater range of ability,

Class B averaged somewhat higher. The actual records were as follows:

	Range	Median
Class A	0 –34.4	12.8
Class B	3.9–30.1	15.4

Afterward each class was given the following directions, which were written upon the blackboard:

1. Name five pieces which you remember to have read in school.
2. Which did you like best?
3. Name five pieces which you would recommend to your classmates.
4. Name one which you would like best to have as a present.

The object of these directions was to discover whether the members of the class had read any of the selections which were about to be presented to them and also whether they were likely, because of what they had read, to have any particular tendencies that might have to be taken into account.

Aside from a few titles of books read within recent months, those named presented a great variety with few repetitions. The most commonly remembered book was the *Iliad*, which had been studied in Church's version. Next ranked Pyle's *Adventures of Robin Hood*, Church's version of the *Odyssey*, and Dickens' *Christmas Carol*. Very few poems were mentioned. It was clear that there was nothing in the children's experience of literature which would prove a hindrance to the use of the four poems which had been tentatively selected, namely, Holmes's "The Chambered Nautilus," Blake's "The Tiger," Browning's "How They Brought the Good News from Ghent to Aix," and Read's "Sheridan's Ride."

These poems were chosen as probably unfamiliar to the children and sufficiently difficult to require that the pupils have the aid of a teacher in studying them. They could be paired, the first two and the last two being similar in theme and in type of composition. They were available in a small anthology which contained no study helps and which had been little used in the school. They were short but complete units of composition, capable of being treated as a whole at a single sitting.

In order that the holidays might not break into the continuity of the series of lessons, nothing further was done until January 5,

1920. On this day Trabue's Language Completion Test E was given to the two classes. This test served to corroborate the impression given by the silent-reading test, namely, that Class A averaged somewhat lower in ability but presented a wider range than Class B. As a matter of fact, Class A was found to contain a number of rather mature pupils, some of whom were retarded and therefore slow, while others were of unusual ability. In other words, Class A was not so well "graded" as Class B, the pupils of which were more nearly of the same age and standing. The actual median scores on Trabue's Language Completion Test were as follows:

	Range	Median
Class A	9–20	14.9
Class B	11–19	15.6

Every effort was made to maintain uniform conditions throughout the period of experimental teaching. The lessons were given to the two classes at approximately the same time of day, usually between half-past one and three o'clock. The class periods were about thirty minutes in length and always the same for both classes in the case of a given lesson. The room teachers were present throughout. The poems used were all presented in *Graded Poetry Selections for the Sixth Year*, edited by Katherine D. Blake and Georgia Alexander and published by the Charles E. Merrill Company, a sufficient number of copies of which were available to supply the pupils of the class. Except during the recitations the books were kept under lock and key. The stenographer was seated at a table at the front and to one side of the room. The instructor usually stood in front of the class in the free space before the blackboard, while the room teacher was seated in the rear and took no part whatever in the work. It was expressly understood that nothing was to be said to the pupils about the lessons by the regular teacher at any time until the experiment should be concluded. No visitors were permitted.

The four selections were taught in the order given above. On January 7 the members of Class A were asked whether they had ever studied poetry and whether they thought they knew how to

study poetry. They were not permitted to answer the question but were urged to think for a moment as to how they would proceed. They then received copies of the *Graded Poetry Reader* and were told to study "The Chambered Nautilus" as they thought best; each would be asked afterward to tell just what he did.

The most common response was that the pupil went over the selection to see what it meant and then tried to learn the piece by heart. A number in this class spoke of attempting to picture. The room teacher explained afterward that something had been said about this in connection with the study of a song in the music lesson a day or two before. It was clear, however, that studying in the minds of these pupils meant, for the most part, striving to understand the words as they came to them and then committing the poem to memory. The following answers are typical:

I tried to find out what each word meant.

I noticed at the end of each line the words rhymed as poems usually do.

I tried to memorize it the first thing.

I didn't try to take the whole thing at once. I just took one portion of it first.

I tried to see the pictures as I went along, and if it said a thing I tried to see the picture of it.

I took a portion of it and I tried to understand what each word meant and put a group of words together into a picture and formed the pictures in my mind.

I tried to see where the commas were and where I should stop after each sentence so that I could make the poem—so that I could make the poem sound better. I tried to see the pictures in each stanza of the poem.

I read it over twice and then I tried to say it to myself.

I readi t over first and was very much interested because I have an authors' game at home and the "Chambered Nautilus" is in it and I have wanted to read it for a long time. I read it first to get the meaning of it and then I read it over again to get the pictures in my mind.

I read the first paragraph and then I took a piece of paper and put down the first and second word of a line. I think you can memorize it easier that way, first looking at the paper and then saying it without.

The first thing I did was to read it over two or three times and then I tried to get the pictures as they came through the poem so that when I was going to recite it I would think of the picture and that would help me to remember the words.

I read over the poem two times. The first time I wanted to get the meaning of it and when I read it the other time I wanted to see what some words meant and what the author had meant by putting that word in. I could see some different kinds of pictures in my mind about the streams and rivers running through.

I made believe I was right there and someone was telling me about the super pearl, not as if I were reading it, just as if someone were talking to me all the time.

I first read over the first stanza a few times and then I took two sentences at a time and memorized two sentences and when I got two done I set them together and went on.

First I took the first two sentences and I read them over about three times to get the meaning of them. Then I looked at them and studied them and then I took the next two and did the same and kept on doing that.

The fact that the class was on the alert is shown by the questions raised at the close. Certain of the pupils wished to know what object the new teacher had in view and were told frankly that he sought to learn as much as possible about how to study poetry and wished the class to help him.

On January 8 a similar exercise was carried on with Class B with essentially similar results. On January 9 and 12 and January 12 and 15 respectively the work on "The Chambered Nautilus" continued. As in the case of the succeeding poems, the treatment of "The Chambered Nautilus" was "positive" in one class and "negative" in the other. That is to say, the instructor sought to determine by his methods of presentation the attitude of each class toward the selection[1] His intention was to discover what effect had

[1] See the stenographic reports in Appendix C.

been produced by giving at the close a test that would call for expression of choice on the part of the pupils between the first two and again between the last two poems taught. The plan included also alternation. That is, "The Chambered Nautilus" was given positively to Class A and negatively to Class B, while "The Tiger," which followed, was given negatively to Class A and positively to Class B.

Blake's "Tiger" was taught to both classes on January 19, Browning's "How They Brought the Good News from Ghent to Aix," on January 21 and 22, and Read's "Sheridan's Ride," to both classes on January 26. On January 27 the following test was given to both classes.

(The questions were written on the blackboard and thirty minutes allowed for writing the answers.)

FINAL TEST OF CLASSES A AND B

1. Write your name at the top of the paper.
   Look at the list of poems on the blackboard. If one of your friends should ask you to tell him in two or three sentences what one of the first two is about, what would you say?
2. Which of these two would you choose for our next reading lesson?
3. Tell the story of one of the last two poems in your own words.
4. Which of these two do you like best?
5. Which of the four poems did we take up with the help of questions on the board?
6. Which did we take up with the help of a little talk and of oral questions by the teacher?
7. Shall we have next time (*a*) questions on the board like those we have had, or (*b*) shall the teacher ask questions?
8. Quote as much as you can of one of the poems.
9. Which of the poems do you think you understand best?
10. Name three scenes in the poems which you can picture to yourself.
11. If some one offered to give you one of the first two and one of the last two poems bound in a pretty book to keep as yours always, which would you choose?

The instructor read the questions from the board in order that there might be no misunderstanding. The names of the four poems were placed in a column on the board in the order in which they were taught.

Questions 2, 4, and 11 were intended to test the pupils' attitude toward the poems as objects of enjoyment, as something to hear or read again. Questions 1, 3, 8, 9, and 10, on the other hand, were designed to test the pupils' familiarity with the thought and words of the poems and their feeling of certainty or uncertainty as to understanding them. Correlations, if any should appear, between the combined results of these questions with those obtained from questions 2, 4, and 11 would tend strongly to support whichever method of treatment secured preference and would serve to forestall the objection that desirable outcomes in the shape of familiarity with the pieces and mastery of the meaning of what was read or listened to were being overlooked or ignored. Finally, as a further check, questions 5, 6, and 7 were inserted to discover whether the pupils were to any considerable degree conscious of the differences in the methods employed by the teacher from day to day and whether there was any important relation between their attitude toward the teacher's methods and their attitude toward the several poems.

The results of this test appear in Tables VII and VIII. In the case of Class A questions 2, 4, and 11 induced a total of thirty-two choices for "The Chambered Nautilus," twenty for "The Tiger," twenty-three for "How They Brought the Good News," and thirty-nine for "Sheridan's Ride," or 61½ per cent in favor of the poem in the first pair which received positive treatment and 63 per cent in favor of the poem in the second pair which received negative treatment. The outcome in the case of Class B was more favorable to the positive treatment. "The Tiger" was preferred by 81 per cent of this class and "Sheridan's Ride" by 82 per cent. These tables show that, although a majority of Class B chose according to the hypothesis, that is, the majority seemed to prefer the poems which had been given so-called positive treatment, namely, "The Tiger" and "Sheridan's Ride,"[1] the results in the case of Class A were less decisive. A majority chose that poem in the second pair which was taught negatively.[2]

[1] Nos. 2 and 4 in Table VIII.

[2] No. 4 in Table VII.

TABLE VII

CLASS ROLL AND SCORES, CLASS A

Name	Test on Four Poems										
	1	2	3	4	5	6	7	8	9	10	11
Banks, Rollo	1	1	3	4	2	1	*b*	.....	3	4	1 4 2
Blue, James	1	2	4	4	3	1	*b*	.....	4	3	4
Burnham, Keith	1	2	4	4	.....	1	*a*	3	.....	.....	.....
Caswell, Daniel	①	②	3	3	4	2	*a*	.....	4	1 3	②
Church, Elizabeth	1	1	4	3	2 4	1 3	*b*	2	4	4 3	1 3
Donovan, William	1	1	4	4	3 2	1 2	*b*	2	4	4 1 2	1 4
Fowler, Vernon	1	2	4	4	4	1	*b*	4	4	4	4
Frawley, Edward	1	2	.....	4	4	1	*a*	.....	4	4	4
Glenn, Vivien	1	1	3	4	1	3	*b*	1	3	1 3	1 4
Heath, Herbert	1	2	①	①	1 2	1	*a*	.....	1	2 4	1 4
Hernly, Harold	1	1	4	4	2	1 3 4	*a*	1	4	2 4	4
Hibbard, Helen	1	1	3	4	 2	 1	6	3	4	3 4	1 4
Hopkins, Ruth	1	1	3	3	4	3	*b*	1	.....	.....	.....
Kershaw, Vida	1	2	3	3	2 4	1 3	*a*	1 3	3	3	1 3
Lee, Dorothy	1	1	4	3	2 4	1 3	*a*	1	.....	3	.....
Lusk, Eldon	1	1	4	4	3	2	*a*	2	4	1 4	1 4
Marshall, Marion	1	2	4	3	2	3	*b*	1	.....	.....	.....
Midkiff, Helen	.....	④	4	4	4	3	*b*	3	4	3	1 4
Murray, James	1	2	4	4	2	1 3 4	*b*	1 2	4	3 4	2 4
Myers, George	1	1	4	4	4	3	*b*	.....	4	3 4	3
O'Brien, Kathryn	1	2	4	4	2 4	1 3	*a*	2 3	4	3	2 4
Oldenberg, Earl	1	2	4	4	1 2 3	.....	.....	.....	.....	.....	.....
Olson, Charlotte	1	2	4	3 4	1	2	*b*	4	1 4	4	2 3
Rees, Louise	1	1	3	3	2 3	1 4	*b*	1	.....	.....	.....
Rich, Clifford	①	②	①	3	.....	.....	*b*	.....	3 4	3 4	② 3
Schrenchner, Bernice	1	1	4	3	2 3 4	1	*a*	1	3	3	.....
Sherman, Mildred	1	1	3	3	2 3 4	1	*b*	1	1	4	1 4
Smith, Dorothy	1	1	3	3	2 4	1	*b*	1	3	1 3 4	3 4
Squires, Ray	①	①	4	.....	1 4	2	*b*	1	4	4	3 4
Swingler, Alfred	1	1	3	3	4	2	*b*	.....	3	1 3	1 3
Wasson, Ray	②	2	④	④	4	1	*a*	1	④	④	④

TABLE VII—*Continued*

Name	Test on Four Poems										
	1	2	3	4	5	6	7	8	9	10	11
Williams, Cleora	1	1	4	④	1 2	.....	*b*	.....	3	4	1 ④
Williamson, Charles	1	2	3	4	2 3	1 4	*b*	.....	3	3 4	1 4
Wilson, John	1	2	3	4	3	2	*a*	4	1	3 4	2 4
Winkleman, James	1	1	4	3	2	1	*b*	.....	1	3 4	1 4
Woodworth, Ruth	1	④	4	4	3 4	1 2	*a*	1	1	3	1 4

NOTE.—1 = "Chambered Nautilus"; 2 = "The Tiger"; 3 = "How They Brought the Good News"; 4 = "Sheridan's Ride." Nos. 1 and 3 received positive treatment. A circle around a number indicates that the pupil was absent when one of the two poems paired together was presented. Such scores were not counted.

In giving the so-called negative treatment the plan of the instructor was to write on the blackboard a number of formal questions upon the details of the poem and then to give the class a period for silent reading and study of the lesson in preparation for answering the questions.[1] This gave the pupils the opportunity of reading the selection through and thus of gaining a first-hand impression of it. If, then, one or more of the pieces were more easily apprehended or should prove to have a naturally stronger appeal for the pupils, particularly on a first reading, so much of satisfaction would attach to this contact with the poem that it would establish itself as a favorite no matter what treatment might be given to its mate. It seemed entirely likely that Blake's "The Tiger" and "Sheridan's Ride," because of their brevity, striking rhythmical qualities, and particularly the objective and spontaneous appeal of their titles to the imagination and experience of the pupils, were fitted to produce a stronger effect than their somewhat longer and more remote rivals.

A trial of the poems in the case of classes which had not had contact with them proved this supposition to be correct. "The Chambered Nautilus" and "The Tiger" were read to a seventh-grade class in a neighboring school without comment other than that the instructor wished the help of the class in determining which of the poems was the better. The class were told that there was

[1] See the stenographic reports in Appendix C.

TABLE VIII

CLASS ROLL AND SCORES, CLASS B

Name	Test on Four Poems										
	1	2	3	4	5	6	7	8	9	10	11
Baliff, Leona	2	2	4	4	3 4	1 2	*a*	1	2	2 3 4	2 4
Barney, Julia	Absent from test										
Brile, Roosevelt	2	2	4	4	1	4	*b*	4	4	2 4	2 4
Caldwell, William	2	2	4	4	1 3	2 4	*b*	4	4	2 3 4	2 4
Carr, Tom	(1)	(1)	(4)	.....	(1) (4)	.....	*a*	.....	(4)	(4) (1)	(4)
Cary, Florence	2	2	4	4	1 3	2	*a*	2	4	4	2 3
Christenson, Edward	Absent from test										
Curtis, Lila	Absent from test										
Curtis, Richard	Absent from test										
Decker, William	2	2	4	4 2	1	2	*b*	2	2	2 2	4
Englehart, Eleanor	1	2	3	3	2	1	*a*	1	4	3 4	3
Fisher, Norman	Absent from test										
Foster, Daniel	(1)	(1)	4	4	(1) 4	.....	*b*	(1)	4	4	(1) 4
Frary, Charles	Absent from test										
Frary, Draper	1	2	4	4	2 3	1	*b*	2	4	4	2 4
Gilkison, Helen	2	2	4	4	1 3 4	2	*a*	.....	4	2 4	2 4
Gisike, Cecilia	2	2	4	4	1 3	2 4	*b*	4	1	2	2 (1) 4
Hirschberg, Samuel	(1)	(2)ab	4	4	3	4	*a*	(1)	4	4 2.	1 4
Hoffman, Paul	2	2	4	4	2	1	*a*	2	4	4	2 4
Hull, Nab	2	2	4	4	1	2	*a*	.....	4	2 4	2 4
Hunt, Leon	1	2	4	4	1	3	*a*	2	2	2 3 4	2 4
Johnson, Betina	2	2	4	4	1 3	2 4	*b*	2	2	2 4	2 4
Johnson, Violet	2	2	4	4	1 3	4	*b*	4	4	4 1 3	2 4
Kizer, Marjorie	2	2	4	4	1	2	*b*	2	2	3 4	2 4
Lieberman, Samuel	2	2	4	4	1	4	*b*	2	4	2 4 3	2 4
Miller, Dolly	Absent from test										
Murray, Carlton	2	2	3	3	1 3	2 4abs on 2	*b*	2	2	2 3	1 3
Nieburger, Warren	(1)	.....	4	4	1 3		*b*	(1)	.....	4	..... (1)
Newton, Joseph	(1)	(1)	4	4	3	4	*a*	(1)	4	4	2 4
Osgood, Martha	2	2	4	4	4	2	*b*	2	4	2 3 4	2 4
Pierson, Richard	2	2	4	4	2	2	*a*	.....	4	2 4	2 (1) 4
Riny, Anna	2	1	(3)	(3)	1	4	*b*	1	2	1 2 3	3

TABLE VIII—*Continued*

Name	Test on Four Poems										
	1	2	3	4	5	6	7	8	9	10	11
Ruff, Margaret	2	2	3	4	1 2	3 4	*b*	2	2	2 4	2 4
Schmidt, Helen	2	2	4	4	1	4	*b*	1	4	2 4	2 4
Scofield, Lloyd	2	2	4	3	1	3	*b*	.....	4	3 4	2 3
Sherwood, Lester	2	2	4	4	1 3	1 4	*a*	4	1	3 4	2 4
Stevens, Helen	2	2	4	4	1 3	2 4	*b*	2	2	2 3	2 4
Tatge, Frances	①	①	4	4	①	3	*b*	①	4	1 2	① 4
Van Wie, Virginia	Absent from test									3	
Weatherstone, Robert	1	1	③	③	1	4	*b*	③	③	1 ③	1 ③
Williams, Richard	1	1	4	3	1 2 3 4	2 4	*b*	2	2 1	2 4	1 3
Windlust, Isabel	.....	③	4	3	.....	.....	*a*	4	4	4	① 3
Young, Robert	2	2	4	4	3	2	*b*	2	1	2 3 4	1 4

NOTE.—1 = "Chambered Nautilus"; 2 = "The Tiger"; 3 = "How They Brought the Good News"; 4 = "Sheridan's Ride." Nos. 2 and 4 received positive treatment.

some difference of opinion and were asked to say which they liked best. After hearing first "The Tiger" and then "The Chambered Nautilus," this class voted in the ratio of twenty-eight to fourteen in favor of "The Tiger." The vote was taken in the reverse order, first for "The Chambered Nautilus" and then for "The Tiger." Only two members of the class admitted having read or heard either of the poems before. The two poems were then taken to another seventh-grade class in the same school, which was asked to read the poems silently with the same purpose as before. The vote in this class was much more decisive. Thirty-four favored "The Tiger" and nine favored "The Chambered Nautilus." None of this class professed any familiarity with the poems.

At a later date exactly the same procedure was applied to "Sheridan's Ride" and "How They Brought the Good News from Ghent to Aix," with the following results: The first class preferred "Sheridan's Ride" in the ratio of thirty-nine to two, and the second class, of forty-one to three. A further test of the four poems in the case of a class containing both advanced sixth- and seventh-grade

pupils and a second class containing only seventh-grade pupils in another school yielded similar figures. The first class preferred "Sheridan's Ride" to "How They Brought the Good News from Ghent to Aix" in the ratio of twenty-seven to thirteen. This class testified that they thought the instructor read "How They Brought the Good News from Ghent to Aix" better than "Sheridan's Ride." The second class voted in favor of "The Tiger" in the ratio of forty-

TABLE IX

CHOICES SHOWING KNOWLEDGE AND SENSE OF FAMILIARITY

	"NAUTILUS"	"TIGER"	"GOOD NEWS"	"SHERIDAN"
	Class A*			
Questions 1 and 3	31	0	12	20
Question 8	14	5	5	2
Question 9	6	0	9	16
Question 10	6	2	19	21
Total choices	57	7	45	59
Percentages	89½	10½	43¼	56¾
	Class B†			
Questions 1 and 3	5	23	3	29
Question 8	4	14	0	6
Question 9	4	10	0	18
Question 10	4	21	15	28
Total choices	17	68	18	81
Percentages	20	80	18	82

* "The Chambered Nautilus" and "How They Brought the Good News" received positive treatment.

† "The Tiger" and "Sheridan's Ride" received positive treatment.

one to five. There seems to be no doubt that the handicap under which the instructor was laboring in the attempt to establish a preference for "The Chambered Nautilus" and "How They Brought the Good News from Ghent to Aix" by means of a better method of presentation was, in the case of the former, at least three or four to one and in the case of the latter, five or six to one.[1]

The results obtained from the questions which were intended to test the pupils' knowledge of the poems and their sense of mastery of them are set forth in Table IX. These results clearly tend

[1] Compare Table XII and Figure 2.

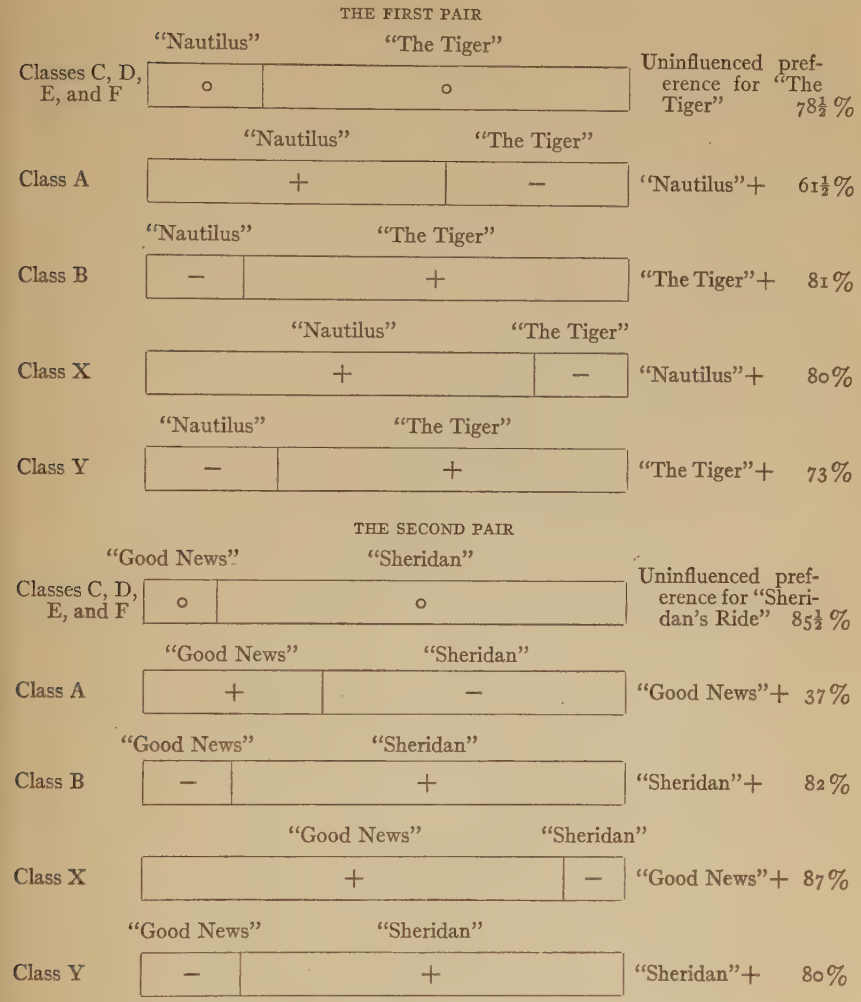

FIG. 2.—The comparative results of the experimental teaching of four poems

to strengthen the good opinion of the so-called positive method of teaching the poems which was formed by an examination of the answers to questions 2, 4, and 11. Class A voted nine to one in favor of "The Chambered Nautilus" by choosing that poem to summarize, to tell in their own words, to quote, to picture, and to

be ranked as the one best understood. Similarly they placed "Sheridan's Ride" first in these respects in spite of the negative treatment it received and by a significant margin, $56\frac{3}{4}$ per cent as compared with 63 per cent in the case of questions 2, 4, and 11.

Class B performed in similar fashion, preferring "The Tiger" by 80 as compared with 81 per cent and "Sheridan's Ride" by 82 as compared with 82 per cent in the answers to questions 2, 4, and 11. The conclusion is evident that the sort of contact with poetry which tended most strongly to a feeling of joy and satisfaction in the poems as pieces to hear or read again tended in nearly equal measure to produce a grasp of the meaning, the power of permanent recall, and a sense of understanding or mastery. The burden of proof would seem to lie on those who practice minute questioning on details even if mere knowledge and familiarity are the chief ends in view.

Questions 5, 6, and 7 were asked in order to reveal the tendency on the part of the pupils, if any existed, to note the methods of study they were using in such a way as to develop in consequence feelings of attraction or repulsion for the respective poems. A glance at Tables VII and VIII will discover that the pupils' replies to these questions show little or no connection to have existed in their minds between the class methods and the effects which the poems were producing upon them. More than a third of the pupils of the two classes were unable to state correctly which of the two contrasting methods referred to in questions 5 and 6 had actually been used. Still more significant is the fact that the number who chose to have questions on the board at the next lesson is out of all proportion to the number preferring the poems which were taught by means of such questions. The definite impression which the written questions gave is no doubt sufficient explanation of the prepotency of the reference to them in question 7.

3. CLASSES X AND Y

In the light of his experience with Classes A and B, the instructor proceeded to make plans for a second series of lessons on the same poems, to be given to two other sixth-grade classes in a second school. Believing that if the pupils were given the opportunity of

reading the selections through for themselves without interruption some of them would at once establish their preferences, he determined to adopt a different type of negative treatment. Instead of writing formal questions on the details of the poems upon the board, as in the first series, he would proceed to ask such questions orally, proceeding stanza by stanza and employing the all too common practice of having each stanza first read aloud by one of the pupils. This would keep the attention of the class focused on details and would prevent the members of it from having the opportunity at any time to come into a natural, healthy contact with the poem as a whole.

This plan was carried out. Beginning on February 1, 1920, Classes X and Y were given both the Monroe Silent Reading Test for Grades VI, VII, and VIII and the Trabue Language Completion Test E.[1]

The test as to the pupils' reading was reduced to the simple question, "What pieces can you remember to have read in school?" The situation with regard to the two classes was found to be very similar to that in Classes A and B. Class X showed a somewhat wider range of scores but a lower median score. Like Class A, this class contained a few slow and retarded pupils and also some of exceptional ability. Examination of the titles mentioned in answer to the question on reading disclosed the fact that none of the pupils recalled having read either of the poems used in the previous series of lessons.

As not likely to offer material of value in this investigation, the exercise on method of study was omitted, and on February 11 Blake's "The Tiger" was taught to both classes. On February 13

[1] The records of the reading and language tests given to the four classes do not appear to be very significant. Assuming that these tests measured some, or even many, of the abilities exercised in the study of literature, we find the difference of choices so much greater than the difference of abilities in language and reading that choice could not have been determined mainly by ability. Note particularly the fact that the longer and more difficult poems, "The Chambered Nautilus" and "How They Brought the Good News from Ghent to Aix" were preferred by Classes A and X, the two classes making the lower scores in the preliminary tests. These were the classes to which these poems were presented by "positive" methods.

and 17 "The Chambered Nautilus" was presented. On February 20 the following test was given to both classes:

TEST OF CLASSES X AND Y ON BLAKE AND HOLMES

1. Explain in your own words what one of these poems is about.
2. If you were to choose one of them for another lesson which would you choose?
3. Quote as much of one of the poems as you can.
4. Which poem do you understand best?
5. If you could have one of these poems bound in a pretty book as a keepsake, which would you choose?

It was thought that better results would come from giving the test on the first two poems before the second two were presented. It will be noted that the test was somewhat simplified. It appeared from the previous experience that the pupils' attitude toward the poem was obscured rather than clarified by the use of numerous questions. There seemed to be a natural tendency on the part of the children to vary their answers at the expense of consistency. They were of course unaccustomed to answering two or more questions of essentially the same import.

The other two poems, "Sheridan's Ride" and "How They Brought the Good News from Ghent to Aix," were handled in similar fashion, "Sheridan's Ride" being presented on March 5, "How They Brought the Good News from Ghent to Aix" on March 10 and 12, and the final test on March 17. This last test was as follows:

TEST OF CLASSES X AND Y ON READ AND BROWNING

1. Tell in a few sentences what one of the two poems is about.
2. Which poem do you like best?
3. Which poem do you understand best?
4. Quote two lines from one of the poems.
5. If we were to have another lesson, which of the two poems would you like to read?
6. If you could have one of the two poems bound in a pretty book for a keepsake, which would you choose?

4. COMMENT AND SUMMARY

An examination of the results of the tests given to Classes X and Y as set forth in Tables X, XI and XIV shows that the supposition

with regard to the failure to secure a majority vote in one instance in the experiment with Classes A and B was probably correct.[1] With few exceptions the pupils who were present throughout the second series of lessons chose in accordance with the treatment given and not in accordance with the natural appeal of the selec-

TABLE X

CLASS ROLL AND SCORES, CLASS X

Name	Test I					Test II					
	1	2	3	4	5	1	2	3	4	5	6
Ballantine, Helen	2	2	1	2	2	4	4	4	4	4	4
Brosmore, Howard	②	.....	.....	②	②	4	4	4	4	4	4
Brown, Virginia	2	2	2	1	2	4	4	4	4	4	4
Bull, Edna	2	2	2	2	2	Absent from test					
Christie, Margaret	2	2	2	2	2	Absent from test					
Dentes, Olive	2	2	2	2	2	Absent from test					
Dewey, Benjamin	2	2	1	2	2	4	4	4	4	4	4
Dolph, Stephen	1	1	1	1	1	4	4	4	.....	4	4
Draper, Virginia	1	1	1	1	1	4	4	4	4	3	3
Eck, Raymond	2	2	2	2	2	Absent from test					
Ferguson, Robert	②	②	.....	.....	.....	4	4	4	4	4	4
Gabri, Anthony	2	2	2	2	2	3	3	3	4	4	3
Griffin, William	2	2	2	2	2	4	4	4	4	4	4
Hillstrom, May	1	1	1	1	1	4	4	4	4	4	1
Hiltman, Lawrence	2	2	1	2	2	4	4	4	4	4	4
Lampadius, Alfred	2	2	2	2	2	4	4	4	4	4	4
McAdam, George	.....	.....	.....	.....	.....	4	4	4	4	4	4
Mason, Homer	1	2	.....	2	2	4	4	4	.....	3	4
Meiner, Anna	2	2	.....	2	2	Absent when 3 was studied					
Meisner, Marie	2	2	2	2	2	4	4	4	4	4	4
Mount, Charles	1	1	1	1	1	4	4	4	3	4	4
Snyder, Van Wirt	1	2	1	1	2	3	4	4	.....	4	4
Sproul, Ellsworth	1	1	1	1	1	Absent when 3 was studied					
Strmie, John	1	2	1	1	2	4	4	3	3	4	4
Taylor, Adrienne	2	2	.....	2	2	4	4	4	4	4	4
Throw, Henry	2	2	2	2	2	3	3	3	3	3	3
Welsh, Amy	2	2	.....	2	2	4	4	4	.....	4	4
Zoll, Clayton	2	1	1	2	2	Absent from test					

NOTE.—1="The Tiger"; 2="The Chambered Nautilus"; 3="Sheridan's Ride"; 4="How They Brought the Good News from Ghent to Aix." Nos. 2 and 4 received positive treatment.

tions. In view of the handicap which the two longer pieces presented and in view also of the fact that the instructor was careful to refrain from positive suggestion as to which of the two poems the pupils should prefer, the second series of lessons seems to offer a very positive presumption in favor of the contention that the main results which should be sought in the teaching of poetry to children

[1] A glance at Fig. 2 will discover, however, that preference for "The Good News" was raised from 14½ to 37 per cent.

in the elementary school may be largely enabled by proper methods of teaching and largely prevented by improper methods.[1] Proper methods would seem to involve, first of all, the arousing of the pupil's experience and interest, a sympathetic and eager anticipation, so that when the poem is presented it fulfils a desire or solves a problem already in the consciousness of the pupil; second, the

TABLE XI

CLASS ROLL AND SCORES, CLASS Y

Name	Test I					Test II					
	1	2	3	4	5	1	2	3	4	5	6
Anderson, Gordon	1	1	1	1	2	Absent from test					
Burk, Martin	1	1	1	1	1	3	3	3	3	3	3
Carroll, Le Roy	1	1	1	1	1	3	3	4	3	3	4
Chipman, James	1	2	1	1	2	3	3	3	3	3	3
Chiverton, Gladys	1	1	1	1	1	3	3	3	3	3	3
Cole, Helen	1	1	1	1	1	3	3	3	3	3	3
Covington, George	2	2	2	2	2	Absent from test					
Egan, Robert	1	1	1	1	1	3	3	3	3	3	3
Fleming, Bessie	1	1	1	1	2	Absent when 3 was studied					
Fusco, Josephine	1	1	1	1	1	3	3	3	3	4	3
Gunther, Stanley	1	1	1	1	.....	Absent from test					
Harper, Frederic	1	1	1	1	2	3	3	3	3	4	4
Hartney, Edward	1	2	1	2	2	3	3	3	3	3	3
Hazard, Blanche	2	2	2	1	.....	3	3	3	3	.....	3
Le Baron, Theodore	Absent from test					3	3	3	4	3	4
Luker, Winston	1	1	1	1	1	3	3	3	3	3	3
Lyon, Francis	1	1	1	1	1	3	3	3	3	3	.....
Mott, Mabel	2	1	1	1	1	Absent when 4 was studied					
Peacock, Alice	Absent from test					3	3	3	3	3	3
Prefer, Bernice	1	1	1	1	1	3	3	3	.....	4	3
Scheitke, Russell	1	1	1	1	1	Confused answer					
Schneeburger, Norma	1	2	1	.....	.....	3	3	3	.....	4	3
Smith, Myron	Absent from test					3	3	3	3	3	3
Tohman, Marjorie	1	1	1	1	1	Absent when 3 was studied					
Waller, Bernice	1	1	1	1	1	3	3	3	3	4	4
White, John	1	1	1	1	2	4	4	4	.....	4	4
Wright, Violet	1	1	1	1	1	3	3	3	3	3	3

NOTE.—1="The Tiger"; 2="The Chambered Nautilus"; 3="Sheridan's Ride"; 4="How They Brought the Good News from Ghent to Aix." Nos. 1 and 3 received positive treatment.

presentation of the selection as a whole by means of a clear and adequate oral rendering; third, the dwelling upon the meaning of the selection as a whole rather than upon details, particularly details of logical meaning, grammar, and other formalities; fourth, sufficient repetition of the selection as a whole to give a sense of familiarity and enable the pupils to build up in their minds the wealth of pictures and suggestions in which poetry abounds.

[1] See again Fig. 2. See also Tables XII and XIII.

It would appear that if these things are done, much that commonly goes under the head of thoroughness in teaching poetry can be omitted and still the poems made to live in the imagination of the pupils and to give them a feeling of pleasure and satisfaction such that they cherish a permanent regard for the pieces studied.

TABLE XII

NATURAL CHOICES OF FOUR CLASSES SHOWING THE HANDICAP IN FAVOR OF "THE TIGER" AND "SHERIDAN'S RIDE"

	"Nautilus"	"Tiger"	"Good News"	"Sheridan"
Class C	14	28	2	39
Class D	9	34	3	41
Class E	5	41	.....	.....
Class F	.....	.....	13	27
Totals	28	103	18	107
Percentages	21½	78½	14½	85½

TABLE XIII

THE CHOICE MADE BY PUPILS WHO STUDIED THE POEMS BY POSITIVE METHODS

	"Nautilus"	"Tiger"	"Good News"	"Sheridan"
Class A	32	(20)	23	(39)
Class B	(10)	43	(11)	52
Class X	39	(11)	54	(8)
Class Y	(12)	33	(12)	46
Totals	71	76	77	98
Percentages	70	77	62	81

NOTE.—A few pupils apparently gained sufficient familiarity with "Nautilus" and "How They Brought the Good News," even during the negative treatment, to understand and like them. Hence the totals for the other two poems are not quite so high as in "natural" choice.

It is not to be inferred, however, that a brief is being presented for a superficial and inadequate method of teaching literature in school. Neither is it intended that the four selections used shall be regarded as especially fitted for the sixth grade. As a matter of fact, all of the pieces proved fairly difficult and all deserved somewhat more of study than was given to them. The choice and

treatment were in pursuance of a definite plan. It was thought that if selections chosen were so easy in character as to be instantly apprehended, any influence of method on the part of the teacher would be difficult or impossible to trace. Similarly, it was believed that it would not be wise to dwell at length upon any selection, since by so doing the pupils would be given opportunity to attain to such familiarity with the text that the influence of the method of instruction would be more or less obscured by the results of the pupils'

TABLE XIV

CHOICES SHOWING KNOWLEDGE AND SENSE OF FAMILIARITY

	"NAUTILUS"	"TIGER"	"GOOD NEWS"	"SHERIDAN"
	Class X*			
Question 1	17	8	18	3
Question 3	10	11	18	3
Question 4	17	8	14	3
Totals	44	27	50	9
Percentages	62	38	85	15
	Class Y†			
Question 1	3	21	1	19
Question 3	2	22	2	18
Question 4	2	21	1	16
Totals	7	64	4	53
Percentages	10	90	10	90

* "The Chambered Nautilus" and "How They Brought the Good News" received positive treatment.

† "The Tiger" and "Sheridan's Ride" received positive treatment.

own first-hand contact with the piece. The purpose of the teaching, it should be borne in mind, was to find out, if possible, what influence, if any, certain methods of presentation have. There could be little definite reference to the actual method of study and teaching which were being employed, because such reference would inevitably tend toward transfer of what was being learned about the reading of a given poem to the one that followed. This would, of course, be particularly liable to happen in the case of the poems

that were so presented as to be highly pleasurable.[1] In short, the training of the pupils in methods of work had to be practically eliminated. Yet in the regular course of school work this training is perhaps not second to any other of the objects which should be sought.

By way of summary with regard to the experimental teaching it may be said that evidence was obtained sufficient to indicate a strong probability that a piecemeal attack on poetry with formal and ineffective reading aloud and much insistence upon the discussion of details of language, without any attempt to bring the pupils' own experience to bear on the poem as a whole and without any final synthesis, is relatively ineffective as a method of teaching. If this is true, the emphasis was wrongly placed by the editors of the textbooks examined and by the majority of the teachers whose lessons were reported. Better results would be obtained by giving a vivid impression of the whole to minds awakened to the possibilities and ready to interpret in the light of experience. A second reading of the whole is probably better than painstaking examination of details, especially if these are treated as unrelated items instead of cumulative suggestions.

[1] Examination of Tables VII and VIII has revealed the fact that the pupils in Classes A and B could recall only very imperfectly what methods had been used and that their choice of method did not harmonize with their choice of poems.

PART V

SAMPLE QUESTIONS ON BRYANT'S "TO A WATERFOWL" RANKED IN ORDER OF MERIT

In order to obtain additional data with which to evaluate questions intended as aids in the study of literature, all the reading-books on the shelf of a professional library were examined and wherever Bryant's poem "To a Waterfowl" was found the questions on it were copied. By means of this random selection sixteen questions were secured. Two others were added, making eighteen in all. These were duplicated, together with a copy of the poem, and placed in the hands of a number of competent judges, who were asked to rank the questions in the order of their merit for the use intended. The following is an exact copy of the pages which were thus distributed except for the rankings as determined by a consensus of the judges, which have been inserted.

RELATIVE MERIT OF QUESTIONS ON LITERATURE

The following questions are fair samples of those found in reading-books appended to Bryant's poem "To a Waterfowl" and marked "Study questions." Please rank these questions by numbering them, 1, 2, 3, etc., thus indicating your judgment of their relative value as helps to the pupil in studying the poem.

TO A WATERFOWL

Whither, midst falling dew,
While glow the heavens with the last steps of day,
Far, through their rosy depths, dost thou pursue
Thy solitary way?

Vainly the fowler's eye
Might mark thy distant flight to do thee wrong,
As, darkly seen against the crimson sky,
Thy figure floats along.

Seek'st thou the plashy brink
Of weedy lake, or marge of river wide,
Or where the rocking billows rise and sink
On the chafed ocean side?

There is a Power whose care
Teaches thy way along that pathless coast—
The desert and illimitable air—
Lone wandering, but not lost.

All day thy wings have fanned,
At that far height, the cold, thin atmosphere,
Yet stoop not, weary, to the welcome land,
Though the dark night is near.

And soon that toil shall end;
Soon shalt thou find a summer home, and rest,
And scream among thy fellows; reeds shall bend,
Soon o'er thy sheltered nest.

Thou'rt gone, the abyss of heaven
Hath swallowed up thy form; yet, on my heart
Deeply hath sunk the lesson thou hast given,
And shall not soon depart.

He who, from zone to zone,
Guides through the boundless sky thy certain flight,
In the long way that I must tread alone,
Will lead my steps aright.

In the first column at the right appear the final rankings of the questions, No. 2 in the original, for example, being ranked first, and No. 5 second. In column 2 will be found the sum of the rankings, that is, question 2 is ranked first because the total of the rankings assigned to it was only 744. Question 13, on the other hand, is ranked last because its total was 1,856. In the third column is recorded the number of times each question was ranked first. Question 17, it will be seen, leads by a big margin. In view of the fact that this question is ranked three by the process of addition of rankings, it would seem as though question 17 might well rival question 2 for first place. The likeness of the two questions will be evident at a glance. It may be added that question 2 was taken from one of the books, while question 17 was written by the investigator and inserted. The other question thus inserted was question 18.

One hundred and thirty-one copies of the questions were returned ranked as was requested. The persons appealed to included some of the members of various classes in the summer school of a large university and groups of teachers in schools in several cities and country places in different parts of the United States. The majority of the judges are teachers in the grammar grades, a number are supervisors, and a few are high-school teachers. All are persons of long experience in school work, having thorough familiarity with the problems of the middle and grammar grades of the elementary school.

QUESTIONS ON BRYANT'S "TO A WATERFOWL"

	Rank	Total of Rankings	Number of Times Ranked First
1. What three possible destinations of the waterfowl are mentioned in stanza 3?	8	1,129	3
2. Picture the scene suggested by the first and second stanzas	1	744	13
3. What likeness does the poet see between his own career and that of the waterfowl?	7	1,127	8
4. The stanzas are not like those of the "Psalm of Life." Which have the slower music?	16	1,518	1
5. Which of the pictures do you see most clearly when you close your eyes?	2	769	8
6. What is a fowler?	14	1,246	1
7. What waterbirds have you seen flying south in the fall?	4	1,027	15
8. Who is the Power in the fourth stanza?	5	1,046	0
9. Which stanza do you like the best? Why?	10	1,150	7
10. What is the lesson of the poem?	11	1,153	14
11. What lesson does the poet learn from the waterfowl?	6	1,107	5
12. Commit the lesson of the poem to memory	17	1,699	0
13. Memorize the poem	18	1,856	3
14. What lines tell you the time of day?	12	1,229	0
15. Note that the rhythm gives the impression of the bird's flight	15	1,283	2
16. Explain why Mr. Bryant called the poem "To a Waterfowl."	13	1,239	10
17. Read the poem aloud, trying to imagine yourself in the place of Mr. Bryant as he watched the waterfowl	3	800	50
18. Recall, if you can, any experience of your own which seems to you like that of the poet and think how you would tell it in class if called upon	9	1,141	13

The results of the rankings are presented more clearly in the following table, in which the questions have been rearranged in the order of merit as determined by the rankings of the judges.

SAMPLE QUESTIONS ON BRYANT'S "TO A WATERFOWL"

RANKED IN ORDER OF MERIT WITH REFERENCE TO THEIR USE AS STUDY HELP IN THE UPPER GRADES OF THE ELEMENTARY SCHOOL

1. Picture the scene suggested by the first and second stanzas.
2. Which of the pictures do you see most clearly when you close your eyes?
3. Read the poem aloud, trying to imagine yourself in the place of Mr. Bryant as he watched the waterfowl.
4. What waterbirds have you seen flying south in the fall?
5. Who is the Power in the fourth stanza?
6. What lesson does the poet learn from the waterfowl?
7. What likeness does the poet see between his own career and that of the waterfowl?
8. What three possible destinations of the waterfowl are mentioned in stanza 3?
9. Recall, if you can, any experience of your own which seems to you like that of the poet and think how you would tell it in class if called upon.
10. Which stanza do you like the best? Why?
11. What is the lesson of the poem?
12. What lines tell you the time of day?
13. Explain why Mr. Bryant called the poem "To a Waterfowl."
14. What is a fowler?
15. Note that the rhythm gives the impression of the bird's flight.
16. The stanzas are not like those of the "Psalm of Life." Which have the slower music?
17. Commit the lesson of the poem to memory.
18. Memorize the poem.

A comparison of the results of the rankings of sample questions with the results obtained by a study of the reading-books and of the work of representative teachers brings to light certain interesting facts. The emphasis in the ranking of the sample questions falls upon those which are intended to enable the pupil to realize in imagination the experience of the poet. Pupils are to be asked to picture the scene and imagine themselves in the place of Mr. Bryant as he watched the waterfowl; they are to try to determine which picture they see most clearly when they close their eyes; they are to recall, if they can, such flights of the waterbirds as they have

witnessed. These questions seem to harmonize with the conclusions reached in Part I by a study of authorities as to the nature and method of literature. It was there pointed out that the main object of the reading should be to realize sympathetically in the imagination the experience recorded by the artist. Emphasis upon the meaning or truth embodied in the poem, it will be observed, ranks relatively high. The pupils are asked to consider what lesson the poet learned from the waterfowl. Matters of fact and of literary technique rank relatively low; so do formal activities, particularly memorizing. This, again, harmonizes with the preponderance of opinion among the authorities. Few urge the formal memorizing of poetry, perhaps in the belief that if the lines are read often enough and with sufficient thought, feeling, and sympathy, they will fix themselves in the mind without further ado.

Doubtless other suppositions with regard to the rankings of the questions are possible. It is sufficient to sum up by saying that when faced with the necessity of a decision as to the respective merits of various questions intended to be used as aids to pupils in the study of a poem of the character of Bryant's "To a Waterfowl," a considerable body of competent judges render a decision which is in substantial agreement with the principles set forth by a majority of the critics and educators quoted in Part II. That is to say, the evidence which was secured by the sending out of the questions on Bryant's "To a Waterfowl" supports the views of the writers on literature and literary study rather than the practices of textbookmakers and classroom teachers. It also harmonizes with the positive rather than the negative treatment accorded to the four poems used in the two series of experimental lessons given to Classes A and B, X and Y, and to a degree justifies the conclusion that the so-called positive methods were more appropriate. So far as the editors and teachers cherished *literary* aims, they went wrong in placing emphasis on piecemeal attack on details rather than suggestive presentation of the whole.

PART VI

SUMMARY AND CONCLUSIONS

The main object of the study was to establish a method of evaluating literary reading-books intended for use in Grades IV to VIII of the elementary school in terms of the questions and other helps to study which they contain. The point of view is that of method.

In pursuance of the investigation a survey of authorities as to the nature and purpose of literature and as to appropriate methods of studying it was made. Emphasis on imaginative realization of the piece as a whole as a means to enjoyment and to the enrichment of experience was found to be the central tendency. Minute study of facts and of language was generally deprecated.

This attitude was reflected in the rankings of sample questions which were submitted to a body of competent judges. Questions intended to stimulate the pupil's imagination and cause him to picture scenes—to realize them as vicarious experience—were ranked highest. Questions on details of fact and technique and directions for formal memorizing were ranked lowest. Literary theory and educational theory were found to agree as to the most fruitful approach to a work of art, namely, by a consideration of the piece as a whole.

Representative textbooks now in use for the teaching of reading and literature in the intermediate and upper grades of the elementary school were subjected to systematic analysis with reference to their apparatus for study and certain significant facts ascertained. The number of questions and suggestions to which the pupils' attention might be called was found to be very large.[1] The overwhelming majority of these questions were found to relate to details, particularly linguistic and informational details.

These tendencies were found to be in essential harmony with the practices of a group of eighteen teachers selected at random.

[1] An average of 4,718 to the series, or 943 to the volume.

Speaking generally, the teachers emphasized the same interests in their class questioning that were emphasized in the books. There was, however, found to be great variation in this respect. In no case did a teacher make use of the questions found in the text. This would suggest possibly that most teachers, at least those of training and experience, prefer to conduct their reading lessons in their own way without reference to studies found in textbooks. If this is so, the space now sometimes devoted to such studies might well be given up to good poetry and good prose.

The series of experimental lessons given to Classes A and B and Classes X and Y served to demonstrate the importance of method in teaching. "The Chambered Nautilus," which only 21 per cent of a class may be expected to choose in preference to Blake's "The Tiger," was chosen by 61½ per cent in the case of Class A and by more than 80 per cent in the case of Class X. In the case of both of these classes "The Chambered Nautilus" received positive treatment and "The Tiger" negative treatment. Positive treatment consisted in the arousing of anticipation, the presentation of the poem as a whole through an effective oral rendering, and the building up of the main pictures and ideas of the poem into a well-knit experience. This was in contrast to the so-called negative treatment, which consisted primarily in dwelling upon details, largely details of facts and of language, with little or no opportunity for the members of the class to gain either through hearing or reading a single adequate impression of the piece as a whole. Similar results were obtained in the case of "How They Brought the Good News From Ghent to Aix" and "Sheridan's Ride," particularly in the case of Classes X and Y. Positive treatment resulted in about 87 per cent of Class X expressing a preference for "Good News," while similar positive treatment of the poem by Read resulted in 80 per cent of Class Y preferring that selection.

The so-called positive methods used in the experimental teaching appear to be in harmony with the great body of opinion expressed by authorities as to the nature of literature and the proper method of studying and teaching it. These authorities emphasize the importance of a sympathetic approach, the attempt to built up

pictures and realize in imagination the experience embodied, seeking to gather the connotations of the words and interpret the whole in the light of one's own recollections. Too much analysis and questioning upon detail is thought to hinder rather than help. From first to last the selection should be regarded as a single organic whole. Little is to be gained by directing the attention of children to technique. If biographical details and critical estimates are brought to bear, they should generally be introduced after, not before, the poem itself has been presented. The safest questions to ask are probably those calling for preference. The literature lesson should be distinctly different from lessons in the more matter-of-fact subjects, such as history and geography. The teacher's example is contagious. He must sincerely enjoy the thing he is presenting and must lead the pupils to do so likewise. Appreciation is dependent upon genuine familiarity, which is to be obtained by reading and re-reading the piece as a whole.

The attainment of a science of textbook-making and of textbook criticism is brought in some degree nearer by the study. The scheme of classification worked out through the examination of four standard series of reading-books and annotated by examples drawn from them is capable of being applied to any such series. By means of it the relative emphasis placed upon different types of activity can be quickly discovered and set forth. It seems evident that more attention to fundamental principles of method is necessary than has yet been given in the making of reading-books. Probably it would be sufficient if suggestions as to the main interests of the literary selections used and as to the larger features to which attention might be directed were placed in the back of the text for consultation by the teacher. It is yet to be shown that sufficient use is made of the apparatus provided in the body of reading-books to justify obtruding it upon the attention of the pupils. There is probably altogether too much formal defining of words and not enough calling up of the pupil's own experience and stimulating of his imagination. There is evident a tendency to scatter instead of focusing on the larger meanings. Certainly, when the pupil is asked to give his attention to twenty or more matters in connection with

a given selection, he is not likely to be deeply impressed with any one. It seems likely, also, that the attempt to present to children selections requiring so much minute examination of detail defeats its own purpose. Enjoyment and wider reading are constantly referred to as highly desirable outcomes of the study of literature in school. Neither will be likely to spring up from continued attempts on the part of children to master selections beyond their years. The tendency to put into the reading-books literature that properly belongs in the later grades of the school, or even in the period of manhood and womanhood, is not justified.

Finally, there is a notable absence, both in the studies in the books and in the reports of the work of the teachers, of any attempt to develop methods of study. Such habits as the pupils form they form unconsciously. There is no building up of general concepts of procedure appropriate to different types of reading. Yet, beyond question, there are right ways and wrong ways to set about entering into the spirit of a literary masterpiece. What the right ways are pupils should learn through practice and also by means of generalization. The teacher's duty and privilege is to guide both.

APPENDIX A

BIBLIOGRAPHY OF AUTHORITIES ON THE NATURE OF LITERATURE AND ON METHODS OF STUDYING AND TEACHING IT

ELIZABETH KEMPER ADAMS. *The Aesthetic Experience: Its Meaning in a Functional Psychology.*

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Edward T. McLaughlin. *Literary Criticism for Students.*
Charles McMurry. *Special Method in the Reading of Complete English Classics in the Grades of the Common School.*
P. H. Pearson. *The Study of Literature.*
Ethel D. Puffer. *The Psychology of Beauty.*
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APPENDIX B

STENOGRAPHIC REPORTS OF SAMPLE LESSONS IN LITERATURE

I

GRADE: Fourth. SUBJECT: "The Shooting-Match at Nottingham Town" from Pyle's *The Adventures of Robin Hood* (*Howe Fourth Reader*).[1]

(Following names written on board before class comes in: Gilbert o' the Red Cap, Adam o' the Dell, Diccon Cruikshank, William o' Leslie, Hubert o' Cloud, Swithin o' Hertford.)

TEACHER: How many read the story through? Stand, those who read it all the way through. What did you think of that story, William? Did you like it any better than "Letitia and the Redcoats"?

PUPIL: I liked it better because it was a different kind of a story and it was one of the old-time stories.

T: How did you know it was an old-time story?

P: Because it had knights and sheriffs, and the stage. It told about a castle that had a big tower.

T: Could you tell another way?

P: They had a wall around the town.

T: How many of these people enjoyed the story? How many enjoyed it more than "Letitia and the Redcoats"? Tell me why you enjoyed it, Doris? (That was fine, William.)

P: Because it showed how Robin Hood fooled the Sheriff.

T: It did? Why did you like it, Martha?

P: I liked it because it is an old-time story and it talked about the knights and the dames.

T: Well, was there anything funny about the story?

P: Yes, ma'am.

T: What was there funny about it?

P: The names of some of the people.

T: Oh, yes. William.

P: It showed you how tricks can be played on you and you don't know anything about it. I could tell it was olden days because of the suits they wore.

T: How did their suits differ from the suits men wear nowadays?

P: They were a whole lot different.

T: Well, in what way?

P: They had great big collars that stood out around their necks and they had on silk stockings.

T: Did Robin Hood have a big collar around his neck? What was Robin Hood's favorite color?

P: Lincoln green.

T: Did you ever see a picture of Robin Hood?

[1] First lesson, but pupils had read the piece.

P: Yes, ma'am.

P: I saw the play.

T: Oh, you did? Mary, have you seen a picture?

P: I see a picture up there.

T: Get it, Mary, and show it to the rest. I wonder how many saw Miss K. pin that up yesterday? What does it portray? Do you know who the characters are?

P: I just know Robin Hood.

T: And what is the color of his suit?

P: Lincoln green.

T: How many see? There is something else in the story that makes you think it is an old-time story.

P: Bows and arrows.

T: They used bows and arrows in place of what?

P: Guns.

T: Yes. Let's see what some of the names of these people were. (Teacher goes to board, points to words, and pronounces them.) "Gilbert o' the Red Cap." I wonder how he got that name?

P: Red Cap might have been the name of a city.

T: You think so? What do you think about that?

P: I think he wore a red cap.

T: And so do I. "Adam o' the Dell." Now I wonder why they called him that? What is a dell? What is a dell? Well, look it up. Now it may not be spelled with a capital *D*. Well, Stanley?

P: A dell is a valley.

T: I wonder why they called him Adam o' the Dell?

P: He lived in a valley.

T: He lived in a valley. I expect that's why he was called Adam o' the Dell. What is a dell, class?

P: A valley.

T: And what is a valley? Stanley.

P: A valley is a slope on both sides of something, some ground, and there might be some water.

P: It has got slopes on both sides.

T: A valley is the low part between two slopes. "Diccon Cruikshank." Now that looks like a nickname to me.

P: He was named after a book.

T: Oh, I see where you got that idea; because we have Cruikshank's *Fairy Tales* in school. I was wondering whether he was a deacon and they just named him diccon for a nickname. (Class pronounces the remainder, then the entire list.) Did anybody ever read the story before? William.

P: I have read it in a book we have at home and I got a book from the library that was that thick (pupil shows thickness with fingers) about it too.

T: Come forward, William, and tell that to the class so they can hear. (Pupil comes forward and repeats.)

T: Then you don't think this is the whole story?

P: No, ma'am. There is a whole lot more.

T: Do you remember any of the parts? Do you remember any funny characters that were told about in the book?

P: Yes, ma'am.

T: Can you name some for us?

P: Little John.

T: Do you know why they called him Little John?

P: He was a great big man. His name was John Little. One of the fellows called him Little John.

T: Nicknamed him, yes, because he was so big.

P: There was one part I thought was funny. Robin Hood was going across the bridge and Little John was coming across from the other side and Little John took his staff and pushed Robin Hood into the water and he nearly drowned before some of his band could get him out.

T: Neither would give way to the other, so something had to happen. I brought a little book today. I am going to lend this book to somebody who shows me he has been interested in the story. By the way, it says "The Shooting-Match at Nottingham Town." I would like to know something about that.

P: It is a town.

T: Where? Is it in the United States, do you think? How does it sound?

P: Like a European name.

T: Who can tell me in what country Nottingham is? We used to get lace curtains from Nottingham.

P: England.

T: That's right. Nottingham is a town in England. I expect it's the same town where the lace curtains used to be made.

P: There is a town named Nottingham in the United States. It is right outside of Cleveland.

T: Well, I never heard of one in the United States. We may have one. Who wrote this story?

P: Howard Pyle.

T: All right. Begin [to read].

P: "A fair sight was Nottingham Town on the day of the shooting-match. . . . at the other a tent of striped canvas, from the pole of which fluttered many-colored flags and streamers." (Pronunciation: burghers, streamers, striped.)

T: Please read the last sentence again. Now what was going to happen in this town?

P: They were going to have a shooting-match.

T: Oh, yes. What do you mean by "the range"?

P: Distance.

T: Yes, what were they taking distance for? Distance for what?

P: The place where they were to shoot.

T: Yes, the target. The distance from the target. You may tell me how the town was decorated for the occasion.

P: With ribbons and flowers and flags and streamers.

T: Very well. Did you see anything else in the picture besides ribbons, flowers, streamers, and so on? What else was there in the picture?

P: A tent with striped canvas.

T: A tent made of striped canvas. All right. It says the range was two score paces broad. How many things make a score? The Bible says we may attain the age of three score and ten; that is, we have a right to live how long? Who knows? Lillian.

P: Thirteen years.

T: Look up the word score in your dictionary if you don't know what it means. Mary.

P: A notch for keeping count.

T: Do you think that is what it means here? There must be some other definition for score. Has anybody discovered what a score is?

P: It is a number of points gained in a game.

T: Well, now, let's see if it is. Let us pick up our readers again and read the sentence that has the word score in it. The range was two score paces broad. Now I want to find out how large this pathway was that led up to the target. Mary.

P: Twenty paces.

T: No, two score. Have we discovered what a score is? How many is a score?

P: Twenty.

T: If a score is twenty, two score would be forty. What is a pace? We talk about horses' paces. Look it up. Frank.

P: A pace is a yard.

T: Look it up.

P: It is a foot.

T: It is a step. It may be a foot long or it may be more. All right, then. It says the space was two score paces broad. How wide was this shooting-course?

P: Forty feet.

T: It may have been little more than forty feet, but it was forty paces according to the book. All right. Now let's go back to the beginning. (First paragraph read again.)

T: You may tell me who some of the people were who came to see this shooting-match.

P: Rich burghers and their wives and squires and dames.

P: It said in my dictionary that squire was the name of the sheriff's son.

P: A squire is an attendant of a knight and he helps him put his armor on.

T: Then he is more than an ordinary man in England. Anybody else who came to see the shooting-match? Who was it who sat on the raised seat?

P: The sheriff and his dame.

T: Yes, and his wife. That was nicely read. Go on, Ruth.

P: "Then the herald stood forth and loudly proclaimed the rules of the game as follows: . . . . Three arrows shooteth each man of these three and to him that shooteth the fairest shafts shall the prize be given."

T: Did you notice any peculiar expression.

P: Yes, ma'am.

T: What?

P: Shooteth.

T: Any more old-fashioned expressions?

P: Shafts.

T: Well, that wouldn't be so old-fashioned. Something that you might not consider good English. How does this strike you? "Two arrows shooteth each man of these ten, then shall the three that shoot the fairest shafts be choosen for to shoot again." How would you have said that? Tell it in your own words?

P: From all the archers the ten that shoot the fairest shafts would be called on to shoot again.

T: Yes, that is right. Let us see how far they were to shoot. Let's see what some of the rules of this game were. How far away was the mark?

P: Seven score yards.

T: How much is a score?

P: Twenty feet.

T: Not twenty feet. A score is twenty. Now it says seven score.

P: 140.

T: 140 what?

P: 140 yards.

T: Yes. Now let us figure that out in feet. How many feet would that be Ruth? Everybody figure it out.

P: I have it already.

T: Yes, some of the rest of us have it too. Well, what makes a yard?

P: Three feet.

T: All right. All those who have the number of feet may stand. What do you say, Carrie?

P: 420.

T: 420 what?

P: 420 feet.

T: Those who say 420 feet may be seated. That is right. Three feet make one yard, so that would be 420 feet. Compare that to the length of a block. Which is longer, 420 feet or a whole block? Frank.

P: 420 feet.

T: Well, I don't know about that. How many feet in a mile?

P: 5,280.

T: Yes, and how many blocks in a mile?

P: Eight.

T: How many 8's in 52?

P: Six.

T: We can see at a glance, then, that it is going to be over 600. Well, then, how does 420 compare with 600? Is it more or less?

P: Less.

T: How far was this target away? Was it a block distant from the shooters? Not quite; a little more than half a block. Now I hope you have a good picture in your mind of that course. The range was two-score paces broad, a little over forty feet, and how long? Frank.

P: 420 feet long.

T: Yes, a little over a half-block. Let us go on now. Frank.

P: "Then the Sheriff leaned forward, looking keenly among the press of archers to find whether Robin Hood was amongst them; . . . . for I wot he will be among the ten, or I know him not."

T: You may tell me what the Sheriff was saying to himself.

P: The Sheriff was saying that. . . . .

T: Whom did the Sheriff expect to find among the archers?

P: The Sheriff expected to find Robin Hood among the archers.

T: Did he see Robin Hood?

P: No, ma'am.

T: Why didn't he see him?

P: Because he was dressed in different clothes.

T: What is the word you could use that means dressed in different clothes? Had Robin Hood done anything else so the Sheriff wouldn't recognize him easily?

P: Put a patch over one eye.

T: Yes, anything else?

P: He dressed like he was poor.

T: Dressed like a beggar, didn't he?

P: He had his beard made brown.

T: How had he done that?

P: He dyed it.

T: What did he use in dying his beard?

P: Walnut stain.

P: I would say he was disguised.

T: Good. That's the very word I wanted. He had disguised himself. Thomas read.

P: "And now the archers shot, each man in turn, and the good folk never saw such archery as was done that day, ... for it was noble shooting. (Pronunciation: shot, archery, clout, smote.)

T: That will do. It is very plain to me that you did not study your lesson at all. I am going to ask someone else to read that again. (Pupil repeats.)

T: What were they shooting at?

P: A target.

T: Yes. What is the word used here in place of target? You may tell me what a target is.

P: It is a great, big pole.

T: Go on. Tell me all about it. It was a pole they were shooting at, was it? Edward.

P: We call a target a bull's eye.

T: Yes, and how does it look?

P: It is a round thing and it has all stripes around it like they have on aeroplane wings.

T: Can you draw me a picture? (Pupil, with the aid of teacher, draws picture of a target.)

T: What is the word in the book used for target? George. Who has found it? Who has found the other word for target? Everybody read that paragraph to himself.

P: The word used for target is clout.

T: Yes. That must be an old-fashioned word. We don't hear people talking about clouts nowadays. Very well. "Six arrows were within the clout, four within the black, and only two smote the outer ring;" What does that mean? Edward. Show me what that means. (Pupil points out on blackboard.) All right. Read, Grace.

P: "And now but ten men were left of all those that had shot before, ... who wore a patch over one eye."

T: What are yeomen, Grace? Do you know? Look up the word, those who do not know. Come here and whisper it in my ear, William. (Children whisper the definition to teacher.) We are a little bit slow this morning. I know that is a hard lesson. It is one of the hardest lessons you have had this year. Now, then, I think that is enough time. Attention. Blanche, what do you think a yeoman is?

P: I think a yeoman is a free-born citizen.

T: Would he be among the squires, do you think? Would he be of low rank or of high rank?

P: I think he would be of low rank.

T: How many think he would be of low rank? (Children raise hands.)

T: All right. Some people would call him a farmer. He was a man of the common rank. George.

P: "'Now,' quoth the Sheriff to a man-at-arms, who stood near him, 'seest thou Robin Hood amongst those ten?'. . . ."

T: But he asked a question. Ask me better. (Pupil repeats. Pronunciation: seest.)

T: You didn't ask me any better than you did before. Edward, will you ask me better?

P: "Now," and so on.

T: No, you didn't ask me any better. Moraine.

P: "Now," and so on.

T: No, you didn't ask me. You didn't ask me at all. Ethel.

P: "Now," and so on.

T: All right. What is a man-at-arms?

P: A man that has arms.

T: What kind of arms? What do you mean by arms there?

P: Guns.

T: And why did he carry guns?

P: If he should get in a fight.

P: A man-at-arms is a man who is all armed up with guns.

T: Well, what was the idea? Why did he have these guns and bows and arrows with him? Why was he permitted to have them?

P: To guard the sheriff.

T: Oh, he was a guardsman then.

P: He was guarding somebody.

T: We will stop there today and we will begin at page 168, second paragraph, and take through to the top of page 170.

II

GRADE: Fourth and Fifth. SUBJECT: "Doubting Castle" (*Pilgrim's Progress*).

TEACHER: How many can tell me something about this story? Have you read it over so that you can tell me a little bit about it? Well, what do you understand by castle? Don't be afraid to talk, because you know if you make a mistake, nobody laughs at you.

PUPIL: A house that a king lives in.

T: Have you any other idea of a castle? Well, look in your picture and you will see one way back in your picture. What sort of a house do you think it is?

P: A large house.

T: Yes. Anything else?

P: Beautiful.

T: Yes. Don't be afraid to talk. I think I have a picture of the Windsor Castle. Do any of you remember that picture? What kind of a house was that?

P: It was a large house.

P: It has large round towers on the top and has secret rooms.

T: Well, what is a giant? What do you understand by the giant?

P: A tall man.

T: Any other word? Any other idea?

P: Strong.

T: Yes.

P: A large man.

T: You haven't read this piece at all? Well, we will read and see what we get out of it.

P: "Doubting Castle and Giant Despair.—Now there was not far from the place where they lay, a Castle called Doubting Castle, the owner whereof was Giant Despair . . . . asleep in his grounds."

T: Well, what about the Doubting Castle? Who do you think would live in the Doubting Castle?

P: The Giant.

T: The Giant, yes. Well, why call it Doubting Castle? You all know what it is to doubt. Well, there is nothing for Dorothy to do but look up the word doubt, for we must know what it is to doubt. Read on, George.

P: "Then with a grim and surly voice . . . . you must go along with me."

T: Now there were two words mispronounced. You read that over. (Pupil repeats.)

T: *Sur* is the same as *her*, and that *a* in bade is short. Accent on *tres* in trespassed. What is your best definition of doubt?

P: Hesitation, suspicion.

T: What have you found, Dorothy, for doubt?

P: To waver in opinion or judgment; to be uncertain.

T: Oh, Dorothy, don't read such hard definitions.

P: To question or hold questionable; to hesitate.

T: That's better—to hesitate. I think you are getting to some good definitions. Could anybody read that first sentence and not say Doubting Castle, but say some other word in place of doubting, or two or three words? I don't care whether you put in one word or two words or three or four words if you can read it and put in another word to show me that you know what it means. Could you, Raymond?

P: No, ma'am.

T: Well, you could most any other time. Dorothy, could you put in another word in place of doubting? Could you, Margaret? Well, if it isn't right, I don't care. Try it anyway. All right, Eugenia.

P: "Now there was not far from the place where they lay a Castle called Hesitating Castle. . . . . "

T: Well, Eugenia, that wasn't very well done because you twisted your words around so. Now read it again. You can do better than that. (Pupil repeats.)

T: Who can read it and put in another word? The next one who reads do not put in surly. Put in another word in place of surly. Try it, Florence.

P: "Then with a grim and loudly voice . . . . must go along with me."

T: Just say loud voice. (Accent on *tres* in trespassed.)

P: "So they were forced to go, because he was stronger than they . . . . they were brought into this distress." (Pronunciation: ask.)

T: What about Christian? Why would you think that person was called Christian?

P: Because he was a minister.

T: Might have been a minister and might not. You all consider yourselves Christians, don't you? None of you are ministers. Well, George?

P: Because he was a Christian.

T: And what is a Christian? Why are people called Christians?

P: Because they pray.

T: Yes, that's a good idea. Now begin to talk, children.

P: Because they obey God.

T: They should if they don't. Somebody else give some idea why this man was called Christian.

P: Because he was a prophet.

T: No, I hardly think that. I wouldn't say that a person who is a prophet is always a Christian.

P: He went through all kinds of places without getting hurt.

T: Well, there is something in that, Russell. Who would you consider to be a Christian, Helen? Whom would you consider a Christian? You name somebody. Name somebody in your church.

P: The priest.

T: Why would you think he were a Christian?

P: Because he preaches.

T: That's a good idea. Well, we will read on.

P: "Now Giant Despair had a Wife, and her name was Diffidence."

T: Now we are going to stop right there and find out what diffidence is.

P: Shyness.

T: Well, she might have been shy and she might have been worse than that. She was more than shy.

P: She was awful mean.

T: You think she was? Anybody else think anything about that?

P: She didn't want to have them torn to pieces, but she told her husband to show them some bones of people who had been torn to pieces.

T: Well, that's pretty good. Has anybody else any other thought about diffidence? Suppose I sat here every day. What would you think of me if I didn't care whether you learned anything or not. You would go home and say, "Oh, she doesn't care whether I get my lessons or not. She doesn't care whether I get my spelling lesson or not."

P: That you weren't a very good teacher.

P: She was lazy.

T: I don't think she was very lazy.

P: Wicked.

T: Something else too.

P: Mean.

P: Cruel.

T: Well, now, I might be diffident and I wouldn't be cruel and I wouldn't be mean, but you would go home and say, "She doesn't care."

P: She didn't care if he killed him or not.

T: Well, I think that is getting at it.

P: She didn't think about anybody else but herself.

T: Well, we will read on.

P: "So he told his wife . . . . without mercy." (Pronunciation: trespassing, ask, counseled.)

T: That will do, Dorothy. What is a cudgel?

P: A pretty big stick.

T: Yes, that's right. Why do you think he took it from the crab tree?

P: It was harder.

T: Why call it a grievous crab-tree cudgel?

P: It was hard.

T: Might be hard and not be grievous. What is he going to do with it?

P: Beat him.

T: Well, that is why it was called grievous. If he had never done anything with it and put it up behind the door, it wouldn't have been very grievous, but he was going to do such terrible things with it. Read on, Russell.

P: "The next night she was talking with her husband about them further— . . . . consider what to do." (Pronunciation: further, counsel, surly, stripes.)

T: Russell, what is that—"to make away with themselves."

P: To kill themselves.

T: All right, go on. (Pupil reads.)

T: That wasn't very good, was it, Russell? Can you do better than that? Well, read it again. Could you tell me a little bit about what you read, not in the words of the book but in your own words?

P: The giant wanted them to do away with themselves.

T: You are using the words of the book.

P: To kill themselves.

T: Can you tell a little more?

P: So that he wouldn't have any more trouble on his hands. He thought he could make them kill themselves by showing them the bones.

T: Did you read anything about the bones?

P: No, ma'am.

T: Well, what about the stripes that he had given them?

P: From the whippings.

T: Oh, that's it. Who has not read? Helen. (Helen reads. Pronunciation: withdrew.)

T: Pauline.

P: "Well, towards evening the Giant goes down . . . . little but breathe."

T: That will do. Jean.

P: "But, I say, he found them alive; . . . . never been born. At this they trembled greatly . . . . they had best take it or no."

T: Bertha, you go to the dictionary. I am not sure about that word discourse.

P: The accent is on the last syllable.

T: And what is the meaning?

P: Speech, conversation.

III

GRADE: Lower Fifth. SUBJECT: "Arnold von Winkelried" (*Carroll and Brooke Readers*).

TEACHER: They have never read it aloud; they are just going to read it silently now.[1] Let's see how many know how to study. (Teacher allows pupils a few minutes to read over the selection. Pupils left alone for about five minutes. Then teacher walks around the room to see what progress has been made.)

T: Children, are you ready?

P: Yes, ma'am.

T: You have read it all through? Close your books. Now let us see what you can tell me about what you read. Just lean back a moment and collect your thoughts. All right. Who is ready to start and tell us what the lesson is about? Who can tell me something about it?

P: Arnold von Winkelried.

T: That's the title. Give me the title again.

P: Arnold von Winkelried.

T: Now begin and tell us something about it.

P: Many hundreds of years ago Austria tried to take the freedom of Switzerland.

T: Oh, I like that sentence. All right, dear.

[1] To the visitor.

P: They wore armor and shields and tall swords.

T: Let us see if we can't help that sentence. Whom do you mean by they?

P: The Austrians.

T: Say it again now.

P: The Austrians had armor and shields.

T: Well, I like that. That's pretty good. Who can go on with the story?

P: The Austrians had armor and shields and long lances.

T: Yes, long spears you might say. Go on.

P: When the Austrians saw that they were coming from the Alps, they said, "What shall we do?"

T: Say that again.

P: When the Swiss saw the Austrians were coming from the Alps, they said, "What shall we do? Something has to be done to save the country." They took sticks, clubs, and pitchforks and formed in ranks and fought bravely against the Austrians, but the Austrians defeated them.

T: You think they defeated them? At the start I think they defeated them. Now what do we call these people of Switzerland?

P: Swiss.

T: Yes. (Writes Swiss on blackboard.) Sometimes when we say they and they so often we get confused and I don't know whether you mean Austrians or Swiss. Try that again, John. Say it again.

P: The Austrians had steel armor and shields and long lances.

T: All right. I like that.

P: When the Swiss saw that the Austrian army was coming from the Alps, they said, the Swiss said, "What shall we do? Something has to be done to save this country."

T: All right, John. I like that.

P: The Swiss came from the mountains and valleys to drive back the Austrians. The Swiss were armed with clubs and pitchforks and other things, but they could not drive the Austrians back. The Austrians seemed like one solid wall.

T: That will do. He said they came with pitchforks and other things. Who can think of another word in place of things?

P: They came with pitchforks, clubs, and other weapons.

T: Oh, I like that. Will you go on?

P: When all seemed lost, a man named Arnold von Winkelried stepped out and said, "My home is on the mountain side yonder and there my wife and children wait for my return. It seems to me that they should live, but I should die. My comrades, follow me. Switzerland will be saved."

T: What kind of man was this Arnold von Winkelried?

P: A brave man.

T: A brave man. Oh, I think he was a wonderful man.

P: He was a good man. He wished to die for his country.

T: He was. . . . .

P: He was a true patriot.

T: Good. I love that. He was a Swiss patriot. John.

P: He was a fearless man.

T: Good. All right, dear. That will do for you. You told that very beautifully. The father didn't want the children to be what?

P: Slaves.

T: Yes, he was willing to give up his life.

P: The Swiss soldiers followed their leader and soon broke the ranks of the Austrians.

T: What do you mean by that?

P: They were all so straight that they couldn't kill the soldiers, so Arnold von Winkelried pushed against their spears and they all wanted to stick their spears in his strong body and they broke the ranks. The officers shouted to the excited soldiers, but no order.

T: Wasn't that terrible?

P: Yes.

T: For whom?

P: For the Austrians.

T: It was lovely for whom?

P: The Swiss.

P: And they soon killed many of the Austrians.

T: That will do for you. We will let someone else go on with the story.

P: The Austrians were excited and did not know where to go. Many of them were killed and the rest fled for their lives. Some of them were captured and the rest went back to Australia.

T: Do you mean Australia, dear?

P: Austria.

P: Arnold von Winkelried had saved the homes and lives of many people and he still lives in the song and story that thousands and thousands of people tell.

T: Why did Arnold von Winkelried think more of his comrades' lives than of his own?

P: Because he thought that his comrades' lives were more useful than his own.

T: Oh, I like that point you are bringing out. Who can tell more about that?

P: The Swiss were very poor dressed. They had pitchforks and scythes. With this they fought with the Austrians very bravely.

T: That will do. Who can make a little better English than that? The Swiss were very poor dressed.

P: The Swiss were very poorly dressed.

T: I like that. Were we speaking about the kind of clothing they were wearing?

P: They were poorly armed.

T: Who can think of another word? The Swiss were poorly . . . .

P: Trained.

P: The Swiss didn't have enough weapons.

T: They didn't have enough weapons.

P: The Swiss didn't have no dicipline.

T: I like that! The Swiss didn't have any discipline. But there was one thing about the Swiss army, something that was not true of our own army. We weren't so beautifully disciplined.

P: The Swiss didn't have as many soldiers as the Austrians.

P: The Swiss were brave.

T: The Swiss were brave, yes.

P: They cared for their wives and children.

T: Yes. They were people who loved each other. They had the brotherhood of man. Who knows what that means?

P: They felt that all men were brothers.

P: It was just like one whole family.

T: Yes. It was like one whole family, all helping each other. Now there is someone in our history, some great man, that it makes me think about.

P: It makes me think of Nathan Hale.

T: In what way does it make you think of Nathan Hale?

P: When he was ready to die the commander asked him if he had anything to say and he said, "The only thing I regret is that I only have one life to lose for my country."

T: "The only thing I regret is that I only have one life to lose for my country." If he had a thousand lives, he would give them all. Somebody else it makes me think of.

P: It makes me think of George Washington.

T: Well, George Washington is our very best man, our leader.

P: The Boston Tea Party.

T: In what way?

P: Samuel Adams.

T: What about Samuel Adams? What did Samuel Adams do?

P: He made very fiery speeches about the Stamp Act.

T: Good. I love that.

P: Patrick Henry.

T: Tell us about Patrick Henry. What did he say?

P: Patrick Henry said, "Give me liberty or death."

T: Yes. "Give me liberty or give me death." Now let us think about the Austrian soldiers. They were all in one long rank. Who can tell me about that? They were what? Come on. Where are my girls?

P: They were all in line.

T: Yes.

P: They made a human wall.

P: They were one solid mass.

T: Yes, and in our country we say something about union. Who knows something about it?

P: Union means all together.

T: What else does union refer to?

P: Union gives strength and divided we fall.

T: What does it mean when we say union gives strength?

P: We are all together.

T: We are all together. We all stand together, don't we? In union there is strength. Who can finish the other thought William started to give? United we stand; divided we fall. How many remember that story we used to have years ago about the bundle of sticks? What do you know about it? Do you know anything about that story of the bundle of sticks?

P: The bundle of sticks they were all in one union.

T: They were all in what? Say it again.

P: They were all in one bundle.

T: Can't you tell any more at all? Antonio, you tell us.

P: The father was thinking of his sons and he told them to break the bundle, but they couldn't and then he put them in parts and they couldn't again.

T: Is that the way the story went?

P: Then he put them again in parts and they broke them.

T: Yes, when they were taken apart they could break each one how?

P: Easily.

T: Yes, easily.

T: Now to come back to the hero. I wonder what it was that Arnold von Winkelried tried to show his people. You see he was the leader. What did he try to make plain to his people? Somebody back there who hasn't said boo. What did he try to make plain to his people?

P: He wanted to show that he cared more for his country than for his life.

T: He wanted to show that he cared more for his country than for his life. What else did he show by his act?

P: He showed that they should all be brave in every battle.

T: That they should all be brave in every battle. All right. Esther.

P: He wanted to show he was a true patriot.

T: A true patriot? Now, he wasn't showing off. It showed itself.

P: He wanted to show that he cared more for his people than for himself.

T: Years ago we used to think so much about our own little home, our sisters, and our brothers. What do we think about nowadays?

P: We are thoughtful of others.

T: What else?

P: That the strong should always help the weak.

T: Yes, and we are all now thinking about a big brotherhood; a brotherhood of all nations; a brotherhood of men all over the world. We must all help each other. A brotherhood of nations.

IV

GRADE: Fifth. SUBJECT: Hogg's "A Boy's Song" (Elson-Runkel, *Good English*, Book I). (No preparation.)

TEACHER: Open your books please, to page 159. There is a poem at the bottom of the page. What's the title?

PUPIL: "A Boy's Song."

T: Will you lay your books on your desks in this position, please? (Books placed face down on desks.) What do you think a boy is going to sing about? If you have read the poem, don't raise your hand, please.

P: I think about what he likes.

T: Yes. That isn't very definite though, is it?

P: About swimming or something like that.

T: Yes.

P: He might sing about his work.

P: Work in the garden.

T: Yes, a boy might sing about that.

P: He might sing about spring.

T: Yes, he might do that; he might sing about the spring.

P: He might sing because it was going to be vacation.

T: Now just a moment. What was my question?

P: What is he going to sing about?

T: Yes.

P: About summer.

P: Some good time that he had.

T: Yes, he might sing about a good time he has had.

P: Sing about birds.

P: About sports.

T: Yes. Mary.

P: He might sing about fishing.

T: That would be a good thing for a boy to sing about. Something else? What do you think, Roberta?

P: About the country.

T: Let's read the song and find out what he did sing about. Read it to yourselves. Look at me when you have finished reading. (Teacher reads entire poem aloud.) Who knows now what he is singing about?

P: The summer, because his vacation is near.

T: Paul.

P: About Billy and me.

T: Oh, is he singing about Billy and you?

P: No, Billy and me.

T: Is he singing about another little boy and himself? Is he telling something about himself?

P: He is saying that is where he will go.

T: Now just a moment. Think. What is he singing about?

P: It is getting springtime and they are singing about springtime, the birds.

P: What Billy and him are going to do.

T: Billy and he.

P: What he is going to do.

P: About fishing.

T: Yes. Benny.

P: About the blackbirds.

T: Can you tell me what this boy is singing about without mentioning any one particular thing? Don't mention the birds or the river or anything of that sort; just one thing that will cover all of this.

P: About the sports that the boy likes.

T: Yes, that would be good. Something else?

P: About summer.

P: About the country.

T: How many of you think that Dorothy's answer is a pretty good one? He is singing about the country, about . . . .

P: About the pleasures of the country.

T: About the outside world, isn't he? He isn't singing about a school or a house or anything like that. He is singing about the pleasures of the country. Where does this boy live, do you think? Ruth.

P: He is in the country.

T: Yes. That was an easy question, wasn't it? What do you think Billy and the little boy who are singing this song are like? What sort of fellows do you think they are?

P: I think they are regular boys, the ones that enjoy outdoor sports, not to stay in the house and study and read.

P: I think they are like Tom Sawyer.

T: Yes. What do you think, Elizabeth?

P: That they were happy boys.

P: I think they are healthy, being outdoors and not shut up in the house all the time.

T: What do you think they look like? Suppose you were told to draw a picture of Billy and me, what sort of a picture would you draw? Benny.

P: Freckle-faced, bright red hair, a pair of overalls, no shoes or stockings, an old straw hat. That is all I think they would wear.

P: Maybe they would have their feet all muddy.

P: I think I would have Billy a little boy with curly hair and his hat on one side and walking down the road.

P: You might have him carrying a fishing-pole over his shoulder.

T: I saw several people shake their heads when you mentioned the fishing-pole. You like the fishing-pole then, don't you? What makes you think of the fishing-pole?

P: Because all the country boys like to go fishing.

T: Yes. Is there something in this poem that makes you think of fishing?

P: "Where the gray trout lies asleep."

T: Yes, the second line.

T: Anyone who wants to add something to the description of Billy and me, Billy and his friend? I think Benny gave a very good one, don't you? Stanley.

P: Sunburned.

T: Evelyn.

P: With his hair hanging over his eyes not combed.

P: Skinny.

T: Why skinny?

P: They are always running or swimming or playing ball or something.

T: You think that might make him skinny, thin. Yes, that is possible, isn't it, very much exercise? Orville.

P: He might have a little dog at his heels.

T: Edward.

P: Maybe he would have an old tomato can with worms in if they were going fishing.

T: I can see that in the picture.

P: I think they would be fat and chubby with their overalls all torn.

T: You think Benny gave a good description, don't you? Willard.

P: He might have patches on his overalls.

P: He might have a pitchfork over his shoulder.

P: He might be pitching in the hay.

T: What do you say about that, James?

P: I don't think he would be going out to hay, because I think it is in the early spring and they don't hay in the early spring.

T: What have you to say about that, Rudolph?

P: Well, if he was going out fishing, he would probably dig up some worms.

T: Now just a moment. We are talking about Richard's statement.

P: Well, he might dig up the worms with a pitchfork.

T: That's possible, isn't it?

P: He might have a big straw hat.

T: Benny mentioned that.

P: I think he might have a long string of fish.

T: Why do you think about the pitchfork? Do you think he might be carrying a pitchfork, as Richard said?

P: No, ma'am. He had a fishing-pole over his shoulder.

T: You don't know that, do you?

P: I think he might have a sore toe or something.

T: I know of whom Jack is thinking, don't you?

P: Tom Sawyer.

P: You could have him picking nuts off the ground.

T: What makes you think of nuts?

P: "Where the clustering nuts fall free."

T: Yes. Suppose that we are all very good friends of Billy and the little boy who are singing this song and suppose that he invited us to visit him for two or three weeks, do you think you would like that?

P: Yes, ma'am.

T: Where are some of the places he would take you to visit?

P: He would take you fishing and he would take you to gather nuts.

P: He would take you to gather up the cows and bring them home.

P: He would take you into the barnyard.

P: Take you and show you the downtown like we got.

T: Anything in the poem that makes you think of that? What do you say, Jack?

P: No, ma'am.

T: No.

P: I should think he would take you and show you all over the farm.

T: Let us read the poem again silently and then answer that question. Tell me all the places where you are going to play, all the places that Billy loves. Elizabeth Baker, where is he going to take you?

P: To the pool to fish and to the woods.

T: He would take you swimming. What makes you think that?

P: "Where the pools are bright and deep."

T: You think that is where he will take you swimming? If you are a good swimmer, he may. Benny.

P: I don't think he would take any girls; he would be afraid they would stick their heads in the mud.

T: Willard, where is he going to take you?

P: He might take me to the woods to see the birds.

T: What makes you think he might do that?

P: The second verse—"Where the blackbird sings the latest."

T: Yes. Elizabeth, where would he take you?

P: He might take you to a shady place under the trees. It says so right here.

T: Where?

P: "Where the shadow falls the deepest."

T: Mary.

P: He is going to take me to a hay party.

T: What makes you think so?

P: "Where the mowers mow the cleanest.
Where the hay lies thick and greenest."

T: Yes.

P: To pick nuts.

P: Everywhere that he liked to go so much I would ask him to take me. I think I would enjoy it too.

T: Evelyn.

P: He would probably take us where the blossoms were.

T: What blossoms?

P: The hawthorn.

T: Yes. You remember that Emma-Jane brought us a big branch several weeks ago with some white blossoms? I thought it was a whole tree. You remember I said to her, "Well, Emma-Jane, where did you get that tree?" Those were wild hawthorns. Do you remember we had them here for days?—"Where the nestlings chirp and flee"—where do you think that is, Evelyn?

P: Out in the marsh.

T: Read the first verse, will you please, to yourselves? Can anyone tell me another word, give me another word for lea? Arthur.

P: Over the land.

T: What sort of land? What does a lea look like? Willard.

P: The shoreland by the edge of the water.

P: He might take you out in a rowboat.

T: Oh, you are not answering my question.

P: It would be a field.

T: With what growing on it, probably?

P: Wheat or corn.

P: Small vegetables.

T: Ruth, what, do you say?

P: A field with hay growing on it.

T: What do you say, Randolph?

P: I think it would have just grass and poppies and things.

T: I think I agree with Randolph. A big stretch of land with grass growing on it.

"Up the river and o'er the lea,
That's the way for Billy and me."

What does the first verse make you see? James.

P: A sort of a little river.

T: Not a sort of a river.

P: A river and a large meadow with some grass on it.

T: And Billy and the other little boy . . . .

P: Sitting there fishing.

T: Willard.

P: They might be swimming.

T: Emma-Jane.

P: It makes me think of a clear stream running through a meadow with trees by the bank and the trout down in the stream floating around lazily and Billy and the other boy sitting there trying to catch the trout.

T: Read the second verse to yourselves. When Billy and the other little boy get tired of the river and the pool and the lea, where do they go? They don't want to see the same thing all the time, do they? Ruth.

P: They go—

"Where the blackbird sings the latest,
Where the hawthorn blooms the sweetest."

T: Emma-Jane.

P: They go into the woods.

T: And the next. What other places will they visit? Read the next to yourselves. Roberta.

P: They go to the hay and chase the bees around and hide and play.

T: Have you ever done that? How many of you ever have? How many of you like to do it? I know I do. My hand would go up first of all. When have you done that, Roberta?

P: Last summer when I was to New York we would go up where they throw the hay and we would jump on the hill and then they would throw the hay on us and we would get all covered up.

P: In Denver at my cousin's farm two years ago they had great big haystacks and we would climb on these and play ball and sometimes the ball wouldn't come quite far enough and we would slip down to the ground.

T: And you can slip very easily, can't you? You slide down so easily.—The last verse. Read it to yourselves. What time of year does this stanza make you think of? Albert.

P: Autumn.

T: What makes you think it is autumn?

P: "Where the clustering nuts fall free."

T: Albert hit the nail squarely on the head, didn't he? What do you think the boys do in the autumn?

P: I think they go out in the woods and pick nuts.

T: Have you ever done that? What kind of nuts have you gathered?

P: Chestnuts.

T: What kind have you gathered, John?

P: Butternuts.

T: Did you have a good time doing it? Would you have a good time picking up these hazelnuts?

P: I would be eating them.

T: You would? Suppose Billy said you couldn't.

P: I would eat them when I got home.

P: I think the hazelnuts prick your fingers.

T: Of all these places that the boys have taken you to visit, which do you like the best? Where did you have the most fun? Ruth.

P: In the hay.

T: You think you had the most fun in the hay. Where did you have the most fun, Benny?

P: In swimming.

T: That word has a *g* at the end, Benny.

P: Fishing.

T: That's where you had the most fun. Elizabeth.

P: Picking nuts.

T: Helen.

P: Swimming or fishing.

T: Roberta.

P: I had the most fun gathering chestnuts and fishing.

T: George.

P: In the hay.

T: Several of us had most fun in the hay, didn't we? I wonder if someone could read this for us, and as the child reads see if you can see all these places you visit. I want it read beautifully. Roberta, see if you can make us see every single place you visit. (Pupil reads entire poem.)

T: Good. What boy would like to read it? Rudolph. (Pupil reads entire poem.)

T: Fine. I saw every one of those places. Which verse do you prefer? Which is your favorite verse? I know which one I like best.

P: I like the first.

T: Do you want to read your favorite stanza? (Pupil reads first stanza.)

T: Which do you like, Stanley?

P: The third.

T: Read it. (Pupil reads third stanza.)

T: Good. We have no more time now. I am wondering whether you would like to memorize your favorite stanza for tomorrow, the one you like the best. Then I will know what you like to do out in the country.

V

GRADE: Fifth. SUBJECT: Tennyson's "The Brook."

TEACHER: We have our story on page 59. A story of what?

PUPIL: The brook.

T: How many have read the poem? (Children raise hands.)

T: Who is the author?

P: Alfred Tennyson.

T: Can anyone in the room tell me something about him? Raymond.

P: He was an English poet and he wrote the story of King Arthur and the Round Table.

T: Anyone else tell me something? I know a poem he wrote.

P: He wrote a poem about King Arthur when he died.

T: Yes, that's what Raymond said. I know another poem he wrote.

P: He wrote the story about the brook.

T: Yes, and if you will listen, I will read it. The people who want to hear it will show me how they want to hear it. Are you all ready to listen? You may read it with me. I am going to ask you some questions about it, so be ready. (Teacher reads entire poem aloud; pupils read silently.)

T: Tell me something that that brook said. Earl.

P: "I wind about, and in and out,
With here a blossom sailing. . . . ."

T: Earl, what is in the brook?

P: Trout.

T: What are trout?

P: Fish.

T: What did you want to say, Katherine?

P: "I chatter, chatter, as I flow
To join the brimming river,
For men may come and men may go,
But I go on for ever."

T: What did the brook mean when he said that?

P: He makes a noise when he goes along.

T: Yes, and it reminds us of what?

P: Somebody in there talking.

T: Yes. Let us turn to the first stanza and find a picture there. I see one. Does everyone know how to find a picture? Russell, what picture do you see?

P: He comes from the forest where the coot and hern live.

T: What are those things? Robert.

P: Some water animal.

T: Who can tell better than that?

P: The coot and hern is birds.

T: What kind of birds?

P: Birds that sing pretty songs.

T: Birds that like to live where?

P: Birds that like to live near water.

T: Yes. Who can give me another word for haunts?

P: Homes.

T: Yes. And what does he say he does?

P: "I make a sudden sally
And sparkle out among the fern,
To bicker down the valley."

T: What do you mean by that—"to bicker down the valley"?

P: I think it means that the river goes down the valley.

T: How can Katherine find out? She says she thinks. That means she isn't quite sure.

P: The dictionary.

T: Raymond.

P: To move rapidly.

T: Raymond read the meaning. What should he have done?

P: Told it.

P: It says here to move with rapidity; to quarrel.

T: What is the meaning here?

P: It goes down in between the ferns and rushes down the valley.

T: All right. The next stanza. What does the brook say? The smart people who can find a picture there will tell me. Mabel.

P: It hurries past thirty hills.

T: Anyone else? What else? Katherine.

P: To go between the ridges means little plants or rocks. It crushes through them down the hills.

T: The ridges?

P: They are like little paths.

T: Are they? How many think so? Let us find out. (Children look up the word in dictionaries.)

T: Who can use another word?—"Or slip between. . . . ."

P: The hills.

T: I think so. Katherine, not paths but slip between the hills. Another word for hills, class?

P: Ridges.

T: What else does the brook say he did?

P: He went by twenty thorps.

T: And what are thorps? Dagmar.

P: Little towns.

T: And what else did he do?

P: Passed by a half-hundred bridges.

T: How many would that be?

P: Fifty.

T: Till at last where did it arrive?

P: Philip's farm.

T: And what did he do near Philip's farm? Marion.

P: He joined the brimming river.

T: What kind of river is a brimming river? Russell.

P: Up to the top.

T: Who can tell it in a better way than that?

P: The water is up to the very brim.

T: Certainly. What does the brook tell us in the next stanza?

P: It chatters over stony ways.

T: What kind of ways are those?

P: Little pebbles in the bottom of the river or the brook.

T: And then we go on—"With many a curve my banks I fret." What does that mean? Did you ever fret anybody, children? Another word for that.

P: Tease them all the time.

T: I think so. And the brook says he frets the bank with his curves, and what happens?

P: The bank wears away.

T: And where does he pass now?

P: By many fields.

T: And what else besides fields? What is a fallow?

P: A plant.

T: No, Raymond, it isn't.

P: Land that is not plowed.

T: The land is plowed, Alvin.

P: Plowed land left untilled.

T: Farmers often plow land, turn it over, and leave it. We call that fallowed land. Year after year there is seed planted in the ground and it produces new plants. Then it needs a rest. After you work hard and get tired out, what is it well to do?

P: Rest.

T: Well, land also needs a rest and the farmer is a very wise man and knows that. He plows up his land and leaves it to rest without planting any seed. Then that is called fallowing the land. So this brook passed by field and what else, class?

P: Foreland.

P: And what is a foreland?

P: It is the front land with willow-weed and marrow.

T: Do all front lands have willow-weed and marrow?

P: Plants.

T: Some kind of plants perhaps. And then he goes on his way and winds about and in and out with what upon it?

P: Blossoms.

T: Anything else in the river?

P: A rusty trout.

T: "And here and there a foamy flake
Upon me, as I travel."
And what does he do with them all?

P: He draws them all along to join the brimming river.

T: And what else does he do?

P: He steals by lawns and grassy plots.

T: Yes. What else?

P: He slides by hazel covers.

P: He moves the sweet forget-me-nots that grow for happy lovers.

T: When does he move? What time of day?

P: He steals at night.

T: Why do you think so, Russell?

P: Because it says he steals. In the daytime you can't steal. Everybody would see him.

T: Steals through what?

P: Grassy lawns.

P: He steals by lawns and grassy plots.

T: Does that mean that he takes what does not belong to him?

P: He goes alongside of them.

P: He slips; he goes quietly.

T: That's just it, Raymond. And that is why Alfred Tennyson said he steals along. When you are playing, do you ever steal away? You do not mean to take what doesn't belong to you. How do you go, class?

P: Quietly.

T: When you are playing blind or anything like that you slip and hide.

T: Yes. When does the brook steal along, or slip, or slide along? Read it, class, and see.

P: Daytime.

T: Only in the daytime?

P: Night time.

P: Day and night.

T: Why do you think at night?

P: It says, "I murmur under moon and stars."

T: Yes, and when do we see those?

P: At night.

T: "I murmur under moon and stars
In brambly wildernesses;"
What else does he do? Ebba.

P: "I linger by my shingly bars;
I loiter round my cresses."

T: What does that mean—"I linger by my shingly bars"?

P: Stones and little pebbles and sand make a kind of a hill at the bottom.

T: How many have ever seen a sand bar?

P: It is a kind of a wave, a wave of sand.

T: A wave of sand. It reminds one of what?

P: A bar.

T: It reminds me of what Alfred Tennyson says.

P: Shingles.

T: He says, "I loiter around my cresses." Loiter means what?

P: He stays around.

T: He stays around the cresses. Who can give me another word for loiter? Winifred.

P: Linger.

T: Another word besides linger?

P: Slowly.

T: You wouldn't say I slowly around my cresses. That wouldn't sound well Robert.

P: I stay around my cresses.

T: Yes, that would be all right.

T: Class, if I ask you to go to the board to show the pictures you saw, what would you draw? You may close your eyes and look at the picture you like best in this story. Mabel.

P: I would draw a picture of a brook and some hills by it.

P: A picture of the brook and the ferns bending over from both sides.

P: About Philip's farm and the brook flowing alongside of it.

P: The sand bar.

P: Where it goes through the wilderness.

T: Children, where do you think Mr. Tennyson was when he wrote this story?

P: On a farm.

T: In what country was he?

P: England.

T: Yes.

VI

GRADE: Lower Fifth. SUBJECT: "Moses Sells the Colt," from Goldsmith's *The Vicar of Wakefield* (*Howe Fifth Reader*, p. 176).

The following questions had been placed on the blackboard on the previous day: (1) What was Moses' bargain? (2) What did the family think of it? (3) What did Moses' father mean when he said, "He should not have known them at all?" (4) How was Moses persuaded to buy the spectacles?

Words for study (Teacher's direction: Find one word which means exactly the same thing): imposed, prowling, sharper, prey, deception, reverend, pretence.

TEACHER: Shall we start with our words first? Pronounce the first word. (Teacher points to word on blackboard and pronounces.) Kenneth, what did you find for that?

PUPIL: Deceived.

T: Moses was deceived. Louise.

P: Forced.

T: Moses was forced into making the bargain. Take the next word. Prowling.

P: Sneaking. (And so on through the list. Class pronounces words with the teacher.)

T: What was Moses' bargain? Kenneth.

P: He bought . . . . Moses' bargain was that he bought a pair of green spectacles with silver rims and shagreen cases. He thought that the rims were silver and he bought them. He thought that he was getting a bargain.

T: Yes. Who has something to say about what Kenneth said?

P: He bought a gross of green spectacles.

T: Not one pair, but a gross. How many would that be?

P: 144.

T: What had Moses been sent to the fair to do? Martha.

P: Moses had been sent to the fair to sell the colt.

T: Yes, and this is what he returned home with, wasn't it? Well, now, what did the family think about it? Fred, you tell us. You haven't said anything.

P: The mother thought that she was losing a lot of money, but the father didn't complain. He said that copper spectacles were better than nothing.

T: How was it that Moses came to be persuaded into buying these spectacles with the money he got for the colt?

P: Because the man said he needed the money.

T: And just out of kindness of heart he bought the spectacles. Is that it? Frank, you haven't said anything. Can you tell us just how it came about that Moses bought the spectacles? Can you tell the story? Who can? One, two pupils. Is that all? Well, Fred.

P: The man said that he needed the money and would let the spectacles go for a third of what they were worth and Moses thought that that was true.

T: That he was getting a great bargain. Now open your books to page 176, the fifth paragraph. Moses has just showed his mother the bargain. Now show by your voice that you know how his mother felt about it. You may come to read, Chester. (Pupil comes forward and reads to class.)

P: "'A gross of green spectacles!' repeated my wife, in a faint voice. '. . . . I dare say they won't sell for above half the money at the rate of broken silver, five shillings an ounce.'"

T: Now we will see what the Vicar and his wife had to say about it. You may come to read, Louise.

P: "'You need be under no uneasiness,' said I, 'about selling the rims, for they are not worth sixpence, for I perceive they are only copper varnished over. . . . . The blockhead has been imposed upon, and should have known his company better.'" (A few pupils laugh at the idea of the saucepan.)

T: Who remembers what Moses' mother said when he started out for the fair?

P: She said that they shouldn't worry about Moses; that he would get the money.

T: Yes. Anything else? Kenneth.

P: She said that he could touch them all and get good bargains and get lots of money.

T: Yes. "Git" or "get," which is it?

P: Get.

T: Now she is calling her son what?

P: A blockhead.

T: Yes. Stupid, isn't he? You may come to read, Mildred.

P: "There, my dear," said I, "you are wrong; he should not have known them at all."

T: What did the Vicar, Moses' father, mean when he said, "He should not have known them at all"? Emily, to whom was he referring when he said that Moses should not have known them at all?

P: That Moses should have known the men by their faces only.

T: What do you mean by that? You ought to explain it. Do you know what you mean? Well, then tell us. Moses' mother said, "You should have known your company better." What did she mean? Eric.

P: He should have known what kind of a man that man was that he got the spectacles from.

T: Yes. And his father said what? Mildred.

P: That he shouldn't have known him at all.

T: That he shouldn't have known him at all. Now what did he mean?

P: Shouldn't have known him by the expression on his face.

T: He shouldn't have known them at all. He shouldn't have made their acquaintance at all. He should have looked at their faces and then gone on.

(Lesson—15-minute period; shortened on account of recess.)

VII

GRADE: Upper Sixth. SUBJECT: Ruskin's "King of the Golden River" (*Elson Grammar Grade Reader*, Book II).

TEACHER: We told that this story was written by what man?

PUPIL: John Ruskin.

T: And who was Ruskin? Isabel.

P: John Ruskin was an English writer.

T: And how does it happen that he wrote this fairy story?

P: There was a lady in the college with him and she said that he couldn't write a story and he wrote this fairy story to prove it.

T: How did she happen to say that he couldn't write this story?

P: Because he said that he could write any story?

T: To prove it he wrote this little fairy story, "The King of the Golden River." But in beginning this we find a number of words that I felt were a little difficult, so we are going, in soft tones, to pronounce them.

Stiria is a little providence in Austria. Do you ever hear about Austria now?

P: Austria is Germany's great ally.

T: Now this little province of Stiria is hemmed in by mountains. I could say it was secluded. *Surprising; luxuriant.* And what do you mean by that word *luxuriant*?

P: That it was rich.

T: Rich, yes, bountiful. *Drought.* I wonder what it means.

P: It means dry.

T: *Torrents.* I wonder what that means.

P: Rushing.

T: Rushing of the stream. *Descend; cataracts.* Another word for that.

P: Waterfall.

T: *Turnspit; softly; constantly; marvel.* Another word for that.

P: Wonderful.

T: *Inundation.* Another word for that.

P: Flood.

T: *Maledictions.* Another word for that big word.

P: Cursed.

P: Violent.

T: No, I wouldn't use violent.

P: Vile language.

T: Vile language. Yes, I think that is better. *Particularly astounding; refractory.* Now be on the lookout for these words. Now let us see if we can't see why these brothers were given this name and if there is anything that caused them to deserve it. Who wants to help us out?

P: "Chapter I. How the Agricultural System of the Black Brothers Was Interfered with by South-West Wind, Esquire.—A secluded and mountainous . . . . constant Cataracts."

T: That will do. Could you tell us that in your own language? Face your audience. Tell your class.

P: Stiria was a province in the mountains of Austria.

T: No, don't refer to the book. Just give us the little picture that you got.

P: It was surrounded on all sides by mountains, and the peaks of the mountains were always covered with snow.

T: All right. Mary, will you read?

P: "One of these fell westward . . . . commonly called the Treasure Valley."

T: Can you tell us why it was called the Golden River?

P: One of the peaks of these mountains hung overward and the waterfall fell from this peak and when everything was in darkness the sun still shone upon this waterfall and it looked like a shower of gold and so the people of the neighborhood commonly called it the Golden River.

T: There is something in that paragraph that Lee read that proves that this was a luxuriant valley. What was it? Ethel.

P: Because its apples were so red, its wine so rich, and its honey so sweet it was a luxuriant valley.

T: That's proof of it, is it not, children? Will you read, Charles?

P: "The whole of this little valley . . . . the nickname of the "Black Brothers."

T: Now let us see. To whom does this valley belong?

P: This valley belonged to the Black Brothers.

T: Does this paragraph tell you why they deserved the name Black Brothers?

P: They were called the Black Brothers because they were selfish. They had pieces of gold lying about on their floors and they didn't give a penny or a crust of their money to charity.

P: They didn't go to mass and they didn't want to pay tithes; they killed the blackbirds for pecking the fruit and they poisoned the crickets for eating the crumbs off the table; and they didn't pay their working servants for what they did and would drive them out of doors and quarrel with them.

T: What do you mean by tithes? You said that these Black Brothers wouldn't pay their tithes.

P: Their servants.

T: No, dear. They didn't pay their servants, but tithes does not mean servants.

P: They wouldn't even pay a tenth of their bills, or a tenth of what they were for.

T: And do you know, I heard a mistake in English. Do you know what it was, James?

P: He said "had did."

T: And what should he have said?

P: "Had done."

T: How many are sure now that they deserved the name Black Brothers? (All raise hands.) Elizabeth.

P: "The youngest brother, Gluck, was as . . . . by way of education."

T: Do you believe that paragraph? It stated that the youngest brother was just opposed to Hans and Schwartz.

P: Yes, because he was kind-tempered and was fair and blue-eyed. Hans and Schwartz were ugly and they had eyes that set back in their heads and were half closed.

T: And how did the characters differ?

P: They were selfish and they didn't give any money to charity or anyone else, and Gluck was kind and he would have given money if the brothers had allowed him to.

T: "He was usually appointed to the honourable office of turnspit." What does that mean?

P: He had to put the roast on the fork to roast it.

T: Where would he have this roast? Where would this roast be?

P: The roast would be in the fireplace.

T: Yes. In those days that is where they roasted meat. I see something else here that shows those brothers deserved that name.

P: They was cruel to Gluck.

T: Yes, in what way? How do you know they were?

P: Why, they was always hitting him as a way of education and they wouldn't feed him only what they left on their plates.

P: He said they was cruel. He should have said they were cruel.

T: Do you remember it, Harry?

P: When James stood up he said they killed blackbirds. Why, all the farmers do that.

T: Do they do that?

P: The blackbirds help the farmers. They help in irrigating.

T: How do they aid in irrigating? What do you mean by irrigating?

P: They make their nests in there and keep them warm until they sprout again.

T: What do you think about that, Mr. H.?

V: I think boys out gunning sometimes shoot blackbirds for fun, but I don't think the farmers do, because there is a certain kind of worm that they kill. I think it is true that blackbirds do far more good than harm.

T: You may read.

P: "Things went on in this manner for a long time . . . . slightest regard or notice."

T: What is there in that paragraph that shows us that kindness of heart wins out every time?

P: If he was kind the flood wouldn't have destroyed all of his crops.

T: Yes, he was punished.

P: It says it destroyed all around him. "At last came a very wet summer and everything went wrong in the country around. . . . . only in the Treasure Valley, as usual, all was safe."

T: Then that doesn't prove it, does it? "As it had rain when there was rain nowhere else, so it had sun when there was sun nowhere else. Everybody came to buy corn at the farm, and went away pouring maledictions on the Black Brothers." Why did the people feel this way toward the Black Brothers?

P: Because they charged too dear for the food that they sold to the people.

T: Again showing their selfishness.

P: It seems to me if the three brothers owned the valley, Gluck would have as much to do with it as the other two.

T: Don't you think Gluck would be in the minority with two exactly alike?

P: When it says that the people starved at their very door, if they didn't take no regard of the people dying at their door, why, they couldn't walk out and leave the people lying at the door without moving them.

P: James said, if they didn't take no regard.

T: Perhaps when James has been with us another week he will be on the lookout for mistakes in grammar. You may read, Mildred.

P: "It was drawing towards winter. . . . . to eat it with them."

T: Isn't that another proof of Gluck's opposing character to the two brothers? Gluck wanted to share what he had with others.

VIII

GRADE: Lower Seventh. SUBJECT: "Bernardo del Carpio" (*Searson-Martin Reader*, Book VI).

TEACHER: Some of these children have said that they didn't like poetry and so we are trying to learn to like poetry.[1]—There is a line in here I am going to ask

[1]To visitor.

you to explain when you get through: "Thou canst not?—and a king!—his dust be mountains on thy head!" When you come to that you will notice. (Children read silently.)

T: Look up when you are through. When you have finished, look up. (Some of the children use dictionaries.)

T: Anybody have difficulty with any passage? Edith.

P: "His hope was crushed, his after-fate untold in martial strain."

T: Can anyone help us with that? Read it again, Edith. Tell us again where it is.

P: Page 231, the third line. "His hope was crushed, his after-fate untold in martial strain."

P: He hoped that he would find his father still alive and his hope was crushed; his hope wasn't true; it didn't come out as he hoped it would. It told the strain upon him was too great.

T: Is that your understanding of martial strain? Mary.

P: Martial strain is warlike strain.

P: He hoped he would find his father alive and the king held his father as a captive and his hope was to see his father and when he saw his father was dead, his hope was crushed.

T: It doesn't satisfy you yet?

P: That's only the first part.

P: After what happened he was full of grief.

T: Well, Esther?

P: He hoped to see his father. This Bernardo del Carpio he was a warrior of Spain and his father was held for ransom and the king told him that if he would fight for him a certain time, he would leave his father go. The battle was won and he was one of the leaders and he came to the king and the king told him that his father was a ransomed man, and then he got on his horse to get his father, and when he came to his father, his father was dead and all the while he had hopes of making a living for his father and being happy with his father and just as soon as he found his father was dead, his whole hope was dead. Martial strain has something to do with military.

T: Yes. And just what is the meaning of strain here?

P: That is a sort of song.

T: Does that satisfy you?

P: Yes.

T: Anything else? Did anyone have difficulty with any other passage? Everybody understood it all? Esther.

P: "And sternly set them face to face—the king before the dead!"

T: Yes. Give us the page and the line.

P: Page 230, line 7.

T: Who can help with that?

P: Put the king face to face with his dead father.

T: Does that satisfy you?

P: Yes, ma'am.

T: Anything else?

P: Page 230, line—"Thou canst not?—and a king!—his dust be mountains on thy head!"

T: That is what we were going to talk about, isn't it? Who can help with that? Esther.

P: He asked the king if he could put him to life and then he answered himself that he couldn't do it and all his life the king would have a burden on him.

T: Edith.

P: This Bernardo del Carpio asked the king if he could make his father alive again and the king answered no and he said, "You are a king and you canst make him alive? His dust be mountains on thy head!" That means that it should be a burden on him all his life.

T: Yes. Anything more? Have these other people anything to say about that?

P: The line before that says he wants his father because he fought for him and he lost blood for him and then he says, "Thou canst not?—and a king!—his dust be mountains on thy head!" Even though you are a king, you canst give him back, because there is nobody who can give life back to the dead. "His dust . . . ." that means that he shall always be haunted and he should never have any rest or peace. He should always remember about this.

P: That means that the king who held his father prisoner had betrayed Bernardo. He just made him fight that if Bernardo would get killed, he wouldn't know that his father was dead.

P: Esther said that he wanted his father because he fought for him and lost much blood. He wanted his father because he loved him. He said that he wanted him because he did so much for him.

P: He loved him, but the king wouldn't give him back.

P: I do not agree with Esther when she says that no man can make a person to live. Sir Bernardo says, "Thou canst not?"—You can't do it? He asks a question there.

T: I don't quite understand you?

P: The sentence before it says, "Give me back him for whom I strove, for whom my blood was shed," and the king, I suppose, answered no. Then Sir Bernardo said, "Thou canst not?—and a king!"

T: Well, what is your objection to Esther's statement?

P: Esther thought that Sir Bernardo said that the king couldn't make him live, but that wasn't the sentence.

P: Nobody can make anybody live after he is dead but God.

P: I know, but the way it is in this sentence it seems so.

P: He asks the king if he could give life back to his father because he is so stricken with grief.

T: Rose.

P: " . . . . and a king!" That means the Bernardo says, "Even you can't make him alive."

T: Can't restore him to life. Why did he say, " . . . . and a king!"

P: He thought the king could restore him to life.

T: Do you suppose Bernardo thought that? Why did he say that?

P: He was mixed up on account of the death of his father. He was bewildered when he said that.

P: I think he knew he couldn't.

T: How many think he didn't realize what he was saying, that, as Nathan says, he was confused, bewildered? How many agree with Sam that he knew perfectly what he was saying? Some of us seem not to think much about that at all. Esther.

P: I think he was mocking him.

T: Why do you suppose he dared do that—speak that way to the king?

P: Because the king betrayed him. He didn't care to fight any longer. He fought for his father and now his father was dead and he didn't care what happened to him.

P: But the book asks a question.

T: Well, how about that question?

P: When he said it was like it was a declarative sentence. When Edith says it, she says it like a question, as if in surprise.

T: Well, how do you suppose he did say that? Esther.

P: In a question-like tone, because there is a question mark after "Thou canst not?"

T: You think he was bewildered, then. Who has the opposite point of view?

P: "his dust be mountains on thy head!" That means when his father would crumble in the dust that the dust should be a big mountain on the king's head.

T: But we are not talking about that.

P: I think he said it like he knew that he couldn't do it.

T: Suppose there were no mark there at all—suppose you had been present. . . .

P: I think it would have been a question.

T: What do you think he meant by that?

P: You are so high; you keep yourself so high; you call yourself higher than the rest of the people and you can't bring him to life?

T: Do you think he was bewildered or he really expected the king to restore his father to life?

P: I think he really meant that the king could restore his father to life. I don't think he was bewildered.

T: You think he thought the king had that power. Esther.

P: I think that he was bewildered. A king can't restore anybody to life.

P: I think that he was not bewildered. He was mocking him.

T: Well, how do you feel about that, Edith?

P: He is asking him a question. "Thou canst not?—and a king!"

P: Their religion said that the king could restore anybody to life.

P: How could he? He is only a mortal like everybody else. He is no better than any other person.

T: You mean he has no more power than any other person.

P: I didn't say he could restore him to life, but this warrior, Bernardo del Carpio, he wasn't afraid what he would say, because all this time he was fighting for his father and when his father died he didn't care what happened to him. I think he was mocking the king.

T: Are you converted, Edith?

P: He doesn't answer my question. What I want to know is whether it is a question or whether he is just telling him.

T: Do you think he was expecting an answer to that question?

P: No, ma'am.

T: Well, then, we both agree.

P: I am against Sam. I don't think he was bewildered and he did not think he could restore him back to life. He was very angry and he mocked him.

P: The book says it as a question, "Thou canst not?"

P: I think he was bewildered.

P: If he was asking a question, there would be a question mark after king and here is an exclamation mark. It shows that he is mocking the king.

P: I don't think he was bewildered.

P: If he wasn't bewildered do you think any person like Bernardo del Carpio who would have sense enough to fight for his father would think the king could give back his father? It stands to reason that he was bewildered. When he saw that his father was dead, he was bewildered and confused. It was something like mocking.

P: I agree with him, but I want someone to go against me.

P: I think he is asking a question.

T: Can anybody help clear this up? Paul.

P: Don't you think if he was angry he would be also bewildered?

P: He might be bewildered, and according to what you said he forgot all his thoughts, but he wouldn't be so off his mind.

P: He must have forgotten his thoughts when he said to the king, "You can't restore him to life?"

P: I think he is mocking the king because the king thought himself so great and all the people thought him great. I think he was mocking.

P: It is just as though you should say to somebody, "Will you give me back that thing you took from me? Of course you can't; you know you lost it."

T: How many feel he was mocking him? (Children raise hands.) How many feel he was so excited in his anger that he didn't know what he was saying? (Children raise hands.) The majority seem to agree with Sam. I think we will have to leave it there. How did you like the poem as a whole? How many enjoyed it? Any reason in particular for liking it?

P: I like it because it shows some braveness in it and it shows that this man is bold.

T: And you admired him therefore. Anybody else? Someone who hasn't spoken. Any particular passage you liked?

P: "My king is false! my hope betrayed! my father—O the worth,
The glory, and the loveliness are passed away from earth!"

T: How about that reading? Anybody notice anything there? What do you think about her reading there?

P: She said betray*ed*. (Pronunciation: betrayed.)

T: I mean aside from that.

P: It was pretty good as a whole.

T: Anything about it you didn't quite like?

P: I don't understand when it says, "O the worth."

T: I wonder why you didn't understand.

P: The way she read it I didn't understand it. She said, " . . . . my father O the worth."

T: Why is it we don't understand that?

P: I think you put that together.

T: With what?

P: With my father.

P: There is a dash there and I think she should pause a little bit.

T: Look at that passage there.

P: How she read it she didn't give the meaning to it.

T: How should she read it?

P: She didn't put the expression in the right place. That means how much he is worth.

T: Do you think so? Mary.

P: I don't think so.

T: How would you read it? Will you read it?

P: "My king is false. . . . ."

T: What does that mean, "The worth, the glory, and the loveliness are cast away from earth?"

P: His love was all for his father and it is all gone now that he is left alone.

T: That is, his hopes were centered where?

P: His father.

T: And now everything was gone.

IX

GRADE: Lower Eighth. SUBJECT: Bryant's "To a Waterfowl" (*Elson Grammar Grade Readers*, Book IV).

TEACHER: I would like to have you read to yourselves what it says about the poem; that is, the helps to study at the end. Read that through. I want you to know what that says about the poet. Who wrote the poem, Bertha?

PUPIL: William Cullen Bryant.

T: What other poems do you know he has written besides this?

P: Thanatopsis.

T: Tell us the story of this poem; that is, how he happened to write it.

P: He was studying law and he went to Plainfield, Massachusetts, and opened his office and he felt lonely and he stopped on the way to look at the sunset and he saw a bird flying across the sky and when he got to the city, he wrote this poem.

T: What effect did this one bird have on him?

P: He was discouraged and he watched the bird until it was gone and that gave him new courage.

T: This is called a poem of what?

P: A poem of hope and faith.

T: All right. Read quietly to yourselves the first stanza. How many can tell me the meaning of rosy depths? David.

P: When he looked in the sun, why, the sun made it a sort of a rose color and the bird was flying through there.

T: How about that word depths?

P: It means deep.

T: He applied that to the sky, did he?

P: It was a deep rose color.

T: Well, he didn't mean a deep rose when he said rosy depths, did he?

P: I think it meant that the sun and the horizon met and the sunset made it rose.

T: Yes, but what does he mean by rosy depths?

P: It means the sun was down far in the sky and it was rose color.

P: The bird was flying in the depths of the sky, way back.

P: When you looked at the horizon, you saw the bird flying in the sun.

T: Let us read that first stanza. Georgiana. (Pupil reads.)

T: Just a minute. Is that question answered by yes or no? Can't answer it by no or yes? Well, then did you read it correctly? Try it again. You haven't the thought quite there, Georgiana. Dorothy, try it. (Dorothy reads.)

T: No, that won't do at all. What time of day was it, Dorothy?

P: Just sunset in the evening.

T: Well, can you read it correctly? Tell us what it means in your reading. (Dorothy repeats.)

T: You haven't the thought of it at all. Frances, take it. (Frances reads.)

T: Yes. I have answered your question. Where are you going? Yes. Is that the right answer to that question?

P: No, ma'am.

T: What's the matter, Frances? What is the poet asking of the bird right here in this stanza? What's the matter with your reading of the question? What's the matter with it, David? What's the trouble with it, Clarence?

P: I should think that you shouldn't ask a question.

T: You should ask a question, but are all questions answered by yes or no? Well, what about it? If I say, What are you doing? What's the trouble with it, Edward?

P: You shouldn't raise your voice.

T: Now read that right, Florence. (Pupil reads.)

T: That's better. What is solitary? What is the meaning of solitary?

P: Alone.

T: Read quietly to yourselves the next stanza.

T: Read it aloud, David. (Pupil reads.)

T: The next stanza. What is a fowler?

P: A man that takes a gun and tries to kill the birds.

T: The third stanza. Read it, Florence. (Florence reads.)

T: Stop right there and get your words. In the first line the first word. What is it?

P: Seek'st.

T: And the fourth word?

P: Plashy.

T: Now read it again. Last line, next to the last word. What is it to chafe? What do you say, Evelyn? (No response.) Look it up in your dictionaries. Find the pronunciation and definition both.

P: It is pronounced *chāfe* and the definition is to fret.

T: What was the mark over the *a*?

P: A straight line.

T: A macron. What do you find for the pronunciation of it, Evelyn?

P: *Chāfe.*

T: What does it mean?

P: To make warm by friction.

T: My dear, you are reading it.

P: To fret.

T: The macron over the *a* means long *a*, Alfred.

P: It means that the ocean was rubbing the land away.

T: Yes. The next stanza. There is one word that I think you do not know the meaning of. (Pupils take dictionaries and look up the word.)

P: Illimitable. It means vast.

T: Vast, that means what?

P: Large.

P: Immeasurable.

T: All right. Now we are ready to read it. Arthur. (Pupil reads.)

T: I wish you would keep track of these stanzas. I am going to ask you which one you like best when you are through. Orville, the next one. (Orville reads.)

T: You didn't read that to yourself, did you? Try it again. Now think of the meaning. Just think what it says. (Pupil reads the first line.)

T: No. What does it say? Tell me what it says in your own words.

P: All day the bird's wings have fanned and that night is coming.

T: Well, go on. What else does it say? George.

P: That the bird don't come down to the ground even though the night is coming.

T: Is that what the stanza says, that although night is coming the bird doesn't stoop?

P: All day it has been going to one place.

T: Look at it again. Read it, Frances. (Frances reads.)

T: Just a minute. I don't like that. It spoils the rhythm. (Pupil repeats.)

T: Well, now, does it say that the bird is weary and will not stop though night is near? Is that what it says? Have you got the exact meaning there?

P: It won't stoop to the land.

T: Does it say he won't stoop? (Teacher reads stanza.)

T: Do you get it, Bertha?

P: It tells the bird not to stoop even though it is weary.

T: Yes, it tells the bird not to stoop even though it is weary. Well, let us have the next stanza. Now be careful. There are two ways in which you may read it. Be careful of the second and third lines. Get the thought there so that you may read it correctly. Mary. (Pupil reads.)

T: All agree? David. (Pupil reads.)

T: What do you think that means—"Thou shalt find a summer home and rest." or does it mean, "Thou shalt find a summer home, and rest and scream among thy fellows"?

P: Rest and scream.

P: When he finds his summer home, he can rest and he can sing with the other birds in the trees.

T: Clarence. (Pupil reads.)

T: You mean that he shall find home and rest. He shall find a home and he shall find rest. Is that what you mean?

P: Sure.

T: There is something there that tells you what it is. Sometimes punctuation is quite useful. Merrill. (Pupil reads.)

T: How many agree with that? (Children raise hands.)

T: What tells you to read it that way?

P: The comma after home, because that shows that "and rest" doesn't go with the "summer home."

T: Read the next two stanzas quietly to yourselves. Read it, Elmer. (Pupil reads.)

T: What was the lesson? Do you know?

P: William Cullen Bryant was going to stop and then he saw the bird flying and the bird didn't stop and so that gave him hope.

T: To do what?

P: To keep on walking.

T: Well, what was the result of keeping on?

P: So he could get to the city and open up his office.

T: Roy.

P: It means when you start something you should keep going on ahead and shouldn't stop in the middle.

T: Carry out what you had planned to do, is that it?

P: Yes, ma'am.

T: Read the next stanza. (Pupil reads.)

T: Now there wasn't the right emphasis on that. Just see what it means. To whom does He refer? Thelma?

P: The bird.

T: He who, from zone to zone. . . . .

P: Refers to himself.

P: To God.

T: Yes. He who guides the birds through the sky will guide my steps aright. Are we of more importance than the bird? If the bird can be guided, surely we can be. Well, now let us have that last stanza again. (Pupil reads.)

T: Did she give it right?

P: No, ma'am.

T: Try it again, Esther. (Pupil repeats.)

T: No, Esther, you are just reading words in a hurry to get through. You are not thinking what you are reading. (Pupil repeats.)

T: That will do. It isn't right, is it?

P: No, ma'am.

T: Marion, let us hear that. (Pupil reads.)

T: Almost. Genevieve. (Pupil reads.)

T: No, not at all. Try it again. Now think. The author is contrasting the bird with himself; he is comparing the bird with himself. Here is a bird in a trackless sky flying and is guided. He knows exactly where he is going, doesn't he? Well, then, he is comparing that bird with himself. Now there is something that guides that bird, so he says, He who guides the bird will do what?

P: He is contrasting *thy* flight with *my* flight.

T: Well, then, make that important. (Pupil reads.)

T: That is better. What is the lesson this poem teaches? What is the great lesson? In what stanza is the lesson?

P: In the fifth stanza.

T: Merrill, what do you say?

P: The last one.

T: How many agree? (Hands raised.) Let's read that last one together. (Pupils read last stanza aloud.)

P: It teaches a lesson of faith and hope.

T: Yes. I think we know most of the words. I would like to have you learn this poem for your next poem.

X

GRADE: Eighth. SUBJECT: Longfellow's *Evangeline*.

TEACHER: Here is something Miss S. found. I don't know where. Who will tell me what it is? William.

PUPIL: A whale-oil lamp.

T: That's just what it is. Don't you think that the picture I drew on the blackboard yesterday made the whale-oil lamp look a good deal like a teapot? I had a big lid over it with a knob on the top of the lid and the picture therefore was not a very good one. You will notice a hole here. What is that for?

P: The hole there is for the wick.

T: I don't find any way of opening this thing. I suppose they poured the oil in and then stuffed the wick down, or perhaps stuffed the wick in and put the oil in after. What metal is it made of?

P: Brass.

T: How did Evangeline light the lamp? She certainly didn't have a match. How did she light the lamp?

P: She lighted the lamp with flint and steel.

T: Explain the flint and steel.

P: They knock the flint and steel together and it makes a little spark and lights the tinder.

T: What is tinder?

P: I think it is a cloth that lights.

T: Yes, something like lint, a vegetable fiber that will light very easily from a spark and from that the wick would be lighted. It is quite possible that the spark coming from the flint and the steel would light it because the wick of course was oil-soaked. Well, this is different from switching on the electric light, isn't it? If we should paint the picture that we were talking about yesterday, or one of the pictures, how would the light have to be handled? What difference in the handling of the light would the artist have to make when he considers that that light was not nearly so brilliant as the lights we have now?

P: There would be a red glow to the light.

T: I think so. And what about the strength of it?

P: There would be shadows in the corners and the brightness would be about the light.

T: In fact, we can think of shadows about everything except Evangeline's face, and that would be the most interesting. The rest would be deep in shadow. William, a question?

P: If you couldn't open that lamp, they couldn't soak the wick thoroughly and if you pushed it down, you couldn't get it out and then it wouldn't light from the spark.

T: Well, I think that might happen, but really they left a little of the wick sticking out (perhaps that much) and if the whole thing went inside by accident, I suppose that it would have to be hooked out.—I want somebody to tell the story of this part, the same part that some of you attempted yesterday and I hope to have a better narration today. Elizabeth.

P: The old men were at the home of Evangeline and they were drawing up the marriage document of the bride and bridegroom, and the farmer was objecting to the English ships coming into their port, and the notary public said that he didn't believe that they were on an unfriendly mission, and he told the farmer a story about a young girl who had been killed at the statue of justice in a country.

T: Now, Elizabeth, if anybody should ever take down your narration in shorthand, I am afraid it would be all one sentence. What's the matter?

P: Too many ands.

T: Yes. When you come to the end of a point by lowering your voice, don't begin again "and." Just leave it out.

P: Later when the statue of justice was struck by lightning, the scales tumbled down from the hand of justice. There was a nest in the scales and in the nest were pearls that had been stolen by the magpie. Well, the farmer was not convinced. He struggled to find words to express what he meant, but couldn't.

T: Well, I want you to go on to the end of that part. That was Part III, was it not, further really than we went yesterday in the narration. Well, who can take it up? Stanley. Eleanor.

P: Evangeline then lighted the brazen lamp and the notary public wrote the document for the marriage of Evangeline and Gabriel and the seal was like the sun on the margin. The farmer threw on the table three times the fee for the document. The notary public then arose and, blessing the bridegroom and the bride, left the room. Evangeline brought out the draftboard and the game was begun.

T: Lillian, can you continue?

P: The lovers were sitting apart by the window watching the moon come up over the sea and the stars.

T: I don't think that Longfellow would be satisfied with the narration of this part. Didn't we talk yesterday about some pictures that we might make if we were good artists and haven't some of these pictures been omitted? For example, we talked about the scene where the old men were sitting there and the notary was getting ready to write the marriage document and we talked about the picture just a moment later than that where the three pieces of silver, or rather three times the fee, rattled on the table. Were these pictures in the narration this morning? If they were, they were there so slightly that I didn't notice them. In the beginning a very beautiful picture is drawn of this old notary. If you were painting the scene, what would he look like? Are you not told by the poet? Another thing, did you think that Elizabeth gave any very good reasons for the telling of this story about the servant who was supposed to have stolen the pearls? Did she? I don't think she did. Well, I am not satisfied with this as a narration and I want a good narration of this part of the story, and I am going to come in here until I get it. The narration must be a consecutive series of events; it must hang together well; and I must see some of the pictures too. The part beginning with a picture of the old notary public with his white hair, the inkhorn sticking out of his pocket, gives a good impression of what a lovable fellow he was and why the children liked him. Why did they like him?

P: Because he told them stories and legends.

T: Yes. I don't think you understood fully what I want, but I want a story with the consecutive events and with the pictures. Now I am going to ask you the same question about the part of this section that we didn't read yesterday that I did about the section yesterday. Notice, "Let us pass the evening away," I can't tell you the page in your books. What is it?

P: Page 210, line 8.

T: I want you to look over this and pick out the pictures, because the poet painted pictures and you ought to be able to recognize them. I just glance on a few lines and I see a very good one.

P: We could have a picture of the departure of the guests.

T: All right. What would it be like?

P: You could have them gathered around the door saying farewell or congratulating Gabriel and Evangeline.

T: What about the light? You ought to know something about that. Would there be any light in the picture?

P: They would be on the porch.

T: What kind of light would there be?

P: Moonlight.

T: Oh, I see. Surely. If the departure were outside the door, as it might very well have been because of the autumn season, it might be just moonlight. I look along a little further and I see another very good picture.

P: Evangeline saying good night to the guests on the doorstep.

T: I think we have included that in the picture we have just talked about.

P: I think there is a good picture where she is going upstairs.

T: Fine. What would it be like, Helen?

P: She would be going upstairs with the light.

T: Yes. Now I am very much interested in that light. How much of Evangeline and her surroundings would it show?

P: Evangeline's face.

T: Not much else, do you think? The stairs, the rail, if there was one, would be indistinct? Even Evangeline's clothes, her dress, would probably be indistinct.

P: The candle would shine in her face and just throw a small light on the rail of the stairway and the first step.

T: Good, William.

P: Wouldn't it shine on her hair too?

T: Yes, surely. On her shoulders, and as William says, there must be a little of the stairway to show that she is going up the stairs. There might be enough to show that she is putting her foot up. The projection of the knee might be noticed. There is something about those lines that strike me as very interesting—

> "Up the staircase moved a luminous space in the darkness,
> Lighted less by the lamp than the shining face of the maiden."

Now what does that mean? How many do not know the meaning of the word "luminous"? How many are sure they do know? Most of you neither know, nor don't know. I don't understand that. (Illuminate, luminous, written on the blackboard.) Who said he didn't know what the word means? Tell me now. What does the word mean? Robert.

P: Bright and shining.

T: Yes. Now read that line again and tell me whether you think Longfellow is telling the truth. Stanley.

P: No, sir.

T: Why did he say it then? Does Longfellow tell us things that are not true? William.

P: I think it was true.

T: Literally true that her face gave light like a candle?

P: No, sir. She was happy and that made her face look brighter, but not light.

T: "Up the staircase moved a luminous space in the darkness,
Lighted less by the lamp than the shining face of the maiden."

Does he not say that there was a space there that was illuminated more by her face than by the light?

P: Yes, sir.

T: Well, is it true? William has no answer. What do you think about it, Marshall? Boyce, what do you think about it?

P: I think she is happy and that is why her face was bright.

T: Undoubtedly that's what the poet meant. Evelyn.

P: I think that when the light from the candle shone on her face, it seemed to give back the light. Her face was radiant and she was happy.

T: I can understand that easily and in order to make us understand that Longfellow says that her face did give light. It was not literally true, but figuratively. In other words, he says it that way in order to make a strong impression. That's an old trick of the poets. I could tell you a good many of them. Didn't we talk a little about figurative language yesterday? I told you about the little boy who said, "Oh, mother, there goes a worm with a muff on." The child made the figure unconsciously, but the poets makes figures consciously because they know they sound well and make a good impression. Don't we do it? Did you ever use such an expression as "He is a lion"?

P: It means he is powerful.

T: Yes, powerful and brave. The statement is not literally true, but figuratively true. Very well. I am looking for some more pictures. Mary.

P: I think there could be a picture where Evangeline's father is putting out the fire.

T: Yes, a good one, too. What would you have in the picture?

P: Ashes. Where he is putting ashes over the fire.

T: Would you have fire too? What kind of fireplace, big or little?

P: Big.

T: Have you any idea how big? Big enough for a small child to stand in? Big enough for you to stand in?

P: Yes, sir.

T: Do you know that the fireplaces were usually used for cooking? Would you see anything in the fireplace that suggested cooking?

P: An iron kettle on a rod that was hung from the top of the fireplace.

T: And probably you would find some pots hanging from those iron rods or chains, and the most light, of course, on the bottom of the fireplace, the hearth, and the old man's face, the whole front of his body visible as he stooped, and the shadows in the background.

P: I don't think there would be as much flame as there would be glow from the coals.

T: That's fine. And what color would you choose, Maurice?

P: Red.

P: I think we could have a picture of her room.

T: Yes. Especially if you could manage to display that chest of linen and woolen goods that she has made, or if you could have a picture with the light shining on her as she was looking into that chest. Yes, that would be a good one.

P: After she put out the light and the moonlight shone into her room.

T: Yes, that would be a good one too. The moonlight coming into the window is something the artists have painted many times. I suppose it is a very difficult thing to paint, too.—Well, now some other little things. Just before the line, "Thus passed the evening away," you find this,

> "Silently, one by one, in the infinite meadows of heaven,
> Blossomed the lovely stars, the forget-me-nots of the angels."

Do you like that or not, Helen?

P: Yes, sir.

T: Why? Helen can't tell, but I think I can. Inez.

P: Because the sky makes a pretty picture when it is painted.

T: Yes, as the poet paints it. There is something else too. Are the stars forget-me-nots? Are they flowers? No. They are great balls of fire. Why does the poet call them that?

P: When you see them from the earth, they appear so.

T: There is a comparison, then, between these different suns and it is the comparison here that you like. "He is a lion." Why is that stronger than to say, "He is very powerful"? Partly, I am sure, because there is a comparison there that you like to make and like to see. See if you can find any other lines where you think the poet has expressed himself very well.

P: "In the infinite meadows of heaven."

T: Yes. That is very good. What does infinite mean? What impression do you get from that word? Robert.

P: Infinite means immeasurable.

T: Did anybody ever see the word finis? William.

P: Something that is at the end of a story.

T: What does it mean?

P: Finished. (Finis written on the blackboard.)

T: Do you know what that means, George?

P: It means the last.

T: Now notice the part that is alike in the two words. Now I am going to write something else. What does *in-* do?

P: It adds "not."

T: And the *-ite* is merely a termination to indicate the adjective. Then what does this word mean? Immeasurable, or let us say without end. No end to them. And why are they called "meadows"? Genevieve.

P: Because they resemble meadows in the way that the stars resemble flowers.

T: Yes, I think that is pretty good. Well, now passing on from those lines. First let me ask you if you know the meaning of the word curfew. Curfew rang out the hour of nine. Do you know what it is. Edward?

P: I think it is an evening bell. It means you should go to bed.

T: That is what is meant eventually, but who knows anything about the origin of that word?

P: It meant to cover the fires.

T: Yes. Now explain how it happened to mean to go to bed. Carlyle.

P: Because when they cover the fires, they would naturally want to go to bed.

T: Yes, since they had no light; since they got their light mainly from the fires.

P: There wouldn't be any heat.

T: That's another good idea. We might talk a long time about that, but we will not. The time is too short. That is a French word. Well, I am still looking for well-expressed ideas. Mary.

P: Where she is looking out of the window at the moon.

T: Read the words, please.

P: "And as she gazed from the window, she saw serenely the moon pass
Forth from the folds of a cloud, and one star follow her footsteps."

T: Yes. There is a passage just before that I think you didn't read—

"Yet were her thoughts of him, and at times a feeling of sadness
Passed o'er her soul, as the sailing shade of clouds in the moonlight
Flitted across the floor and darkened the room for a moment."

Well, that will do. We don't find in every line expressions as good as those. It is only once in a while.—Why did the clouds passing over the moon make her feel sad? Does not the poet tell you? Do you think that could possibly be a hint as to how this story is going to end?

P: It might.

T: How? Explain.

P: She might be thinking of the ships in the harbor and what had been said in the evening; whether they meant harm or not, and if so, the men of the village might have to fight, and if they did, Gabriel might be killed.

T: Has anyone else an answer to the question? I want answers only from those who don't know how the story ends. Clouds are usually a symbol of sadness, aren't they, and as Evangeline looks out of the window on the night of her betrothal the clouds part of the time darken the moon and a shade of sadness comes over her soul. Is it a hint possibly as to how the story is going to end? Has anybody thought about it? Let me see your hands if you did. When reading a story have you ever had the feeling that it's going to end happily or perhaps that it is going to end sadly? Have you had that feeling, either one of them, with regard to this story so far? Perhaps you can't tell until you go farther along. Evidently we are not ready for this question.—I want somebody to read, beginning with "Thus passed the evening away." Probably I shall have two or three persons read to the end of the section. Mary.

"Thus passed the evening away. Anon the bell from the belfry

. . . . . .

Better than flocks and herds, being proofs of her skill as a housewife."

T: That will do. Carlyle, go on.

"Soon she extinguished her lamp, for the mellow and radiant moonlight

. . . . . .

As out of Abraham's tent young Ishmael wandered with Hagar!"

T: Do you want to make a comparison of the reading? Which do you consider the better? Marshall. Lillian.

P: Mary's is.

T: Why?

P: Because she reads more distinct.

T: More distinctly. You need an adverb there.

P: And pronounces the words more plainly than Carlyle did and Carlyle passed over the words like a mumble. Sometimes he read fast and sometimes slower than others.

T: Do you think that is just to Carlyle or not? Stanley.

P: Yes.

T: Have you anything further to say, William?

P: Carlyle read more loudly than Mary.

T: Yes, he has a stronger voice. I didn't have any difficulty in hearing Carlyle. That wasn't the particular fault I found with his reading. Mary, will you please read the first sentence again?

P: "Thus the evening passed."

T: Is that the way your book reads? Mine reads, "Thus passed the evening away." That means that one of these versions of the poem or the other has been revised. What does that mean? Maurice.

P: Was made over.

T: Yes. I suppose that we can tell which one of these two sentences is the better sentence, which Longfellow wrote first and which last.

P: The last.

T: Which do you like better, "Thus passed the evening away," or "Thus the evening passed"?

P: I think "Thus passed the evening away" sounds better.

T: I rather like it better. Your way is rather prosy. I will not stop you to find out why, but I like it better.

APPENDIX C

STENOGRAPHIC REPORTS OF THE EXPERIMENTAL TEACHING OF FOUR POEMS TO SIXTH-GRADE CLASSES[1]

CLASS A. LESSON II[2]

SELECTION: "The Chambered Nautilus." By Oliver Wendell Holmes.

TEACHER: Don't open the books just yet. Let us talk a little. Did you ever make believe?

PUPILS: Yes, sir.

T: Are you sure you did? Tell us about it. When did you make believe and what did you make believe about? What do you say?

P: We were to write dreams in English and I didn't have a dream and so I made one up.

T: Was it good?

P: I don't know.

T: Did anybody hear it?

P: It was amusing.

T: Did anybody else ever make believe? Tell us about it, Vida.

P: We would always dress up and make believe we were ladies and sometimes we would make believe we were men and play store and lots of times we would make believe we lived far away in Japan or some other place and try to remember as many things as we could about it.

P: When I was about three years old I used to make believe I was a peddler in the back yard. I had a little wagon and I put some things in the wagon and went around the back yard calling out "Potatoes, oranges, apples."

T: Do grown-ups ever make believe? Did you ever hear of one who did?

P: Yes. The actors do.

T: Yes. Have you seen a play lately?

P: Well, not lately, but I have seen them lots of times.

T: What play can you recall that you have seen?

P: Well, "Anne of Green Gables," she pretended she was Mrs.———.

P: I saw Hobert Bosley.

T: What did he pretend?

P: Well, he was a captain and a German ship trapped his ship and he was out in a little boat without oars or water for a week.

T: Anybody else?

P: Men dress up as Santa Claus.

T: Yes. Now is there anybody else besides playwrights, actors, and men who act as Santa Claus, anybody else who makes believe?

[1] Unless otherwise indicated, the reports are complete. Only the reports of the teaching of one pair of poems to each class are reproduced. The original numbering is, however, retained.

[2] The report is abbreviated, but the parts left out were not significant.

P: Sometimes when little children are bad their parents make believe they are going to punish them and they don't. They just want to scare them.

P: Sometimes the poets make believe. They make believe they are in the forest or something. If they live in the cities they don't need to go out in the country to draw pictures.

T: What do you say?

P: The little children like the picture-takers. They make believe they have scenery and then they tell you to look at the birdie.

T: Let us follow up what this boy said about poets. They imagine things. Do you remember a case where the poet imagined his scenery? Did you ever hear this line: "This is the forest primeval, the murmuring pines and the hemlocks"? How about Stevenson's "Armies in the Fire"? No? How about the poem representing the little boy lying in bed at night and hearing the wind go Ooh, Ooh, Ooh. Do you remember that? Perhaps Holmes is making believe. Let us look again. What do you say, Eldon?

P: In the first line here it speaks about the ship of pearl which poets feign. I think it means this is the ship of pearl which poets make believe.

T: Good for you. Feign means pretend or make believe. What is the ship of pearl he is talking about? What is it really?

P: It is a shell.

P: Some shells are spiral-like.

T: Can you draw one? Could you make a picture? Try it. (Pupil draws.) What does it look like?

P: It is all pearly.

T: What are those other lines across there for?

P: Those are the spirals.

T: Is that clear? How many thought that was what it was like? (Several raise hands.) Very well. What are those division lines really? They indicate the spiral and what else do they indicate?

P: Years.

P: The poet writes here as though it was supposed to be the floor of the rooms and the ceiling.

T: Exactly. Tell me where I can read in the poem and find out what those lines are. Daniel.

P: "Year after year beheld the silent toil
That spread his lustrous coil;
Still, as the spiral grew."

T: Does anyone else think of a passage?

P: "He left the past year's dwelling for the new,
Stole with soft step his shining archway through,
Built up his idle door,
Stretched in his last found home, and knew the old no more.

T: So he began back here, did he, and built up the floor, then the arch, and so on.

P: "Leaving thine outgrown shell by life's unresting sea!"

T: But what shell is the poet talking about now? Is it still the shell of the animal?

P: The ship of pearl.

P: "Let each new temple, nobler than the last,
Shut thee from heaven with a dome more vast,"

P: I think it is your soul. The poet is comparing it to a shell.

T: What could you read to show us that that is what it is?

P: "Build thee more stately mansions, O my soul."

. . . . . .

T: Well, now, let us see if we understand it. This thing that poets feign sails the unshadowed main is really what? See if we all know.

P: A sea animal.

T: What does the poet call it?

P: The chambered nautilus.

T: Look at the title, "The Chambered Nautilus." Doesn't the last word look a little like nautical? What does nautical mean?

P: Nautical I think means a ship.

T: Something relating to ships.

P: In *Twenty Thousand Leagues under the Sea* the submarine is called the nautilus.

T: That is a different animal from this one. This is called the chambered nautilus. Why "chambered" nautilus?

P: It is closed in its shell all the time.

P: One room after the other.

. . . . . .

T: "This is the ship of pearl, which, poets feign,
Sails the unshadowed main,"
Does what?

P: Sails the sea.

T: Why is the sea called "the unshadowed main"?

P: There was nothing to shade it.

T: Then when the animal has lived its life out, where do you find the shell?

P: On the shore.

T: Does the poem tell us anywhere?

P: "And coral reefs lie bare."

T: So these shells build up coral reefs. Does this shell really sail?

P: It is blown by the wind.

T: What are some of the other things this shell, this sea animal, does?

P: It sails in gulfs enchanted.

T: You could have stories about those enchanted gulfs, couldn't you, "where the siren sings"? Have you read about the sirens?

P: Yes.

T: What has the poet told us so far? The first stanza tells us what the sea animal does. Now see what the second one does. I will write on the board what the first one does. (Writes the first topic of the outline on the board.) What do you say, Ray?

P: I think that some fisherman has got it.

T: Can you say that quite simply?

P: It is wrecked.

T: The second stanza tells us the ship is wrecked. The nautilus is dead and has left its shell behind.

T: Any suggestion? What do you want to call the second stanza?

P: The nautilus is wrecked.

. . . . . .

P: I think somebody picked up the shell and put it to his ear and then listened. In the last line it says:

"Through the deep caves of thought I hear a voice that sings:—"

T: So what does this shell do for us?

P: It sings.

T: What does it sing?

P: The songs of the sea.

T: Now the fifth one will tell you what it sings. Then you will know what to call it. Everybody wants to talk now, I see—pretty nearly everybody.

P: I think he is free now from his shell and he can wander where he wants to.

P: He is free now.

T: Is it the shell that is free?

P: No, the animal.

T. Now look very closely at the last line of the preceding stanza.

"Through the deep caves of thought I hear a voice that sings:—"

Notice the colon and the dash. Something is coming! Now what does come?

P: I think it is talking about the soul.

T: What would you say, then, the last stanza tells us?

P: The song that it sings about the soul.

T: Song of the soul. Let us call it that for today. The Chambered Nautilus sings the song of the soul. Now after all what did Mr. Holmes make believe?

P: He had some fun out of it.

T: Yes. What do you think was the real source of his pleasure? Why did he get so much fun out of it? Just in imagining that shell floating along on the water? That was interesting, but besides that what else?

P: Maybe he had a shell himself and he wrote about it and looked at it.

P: I think he was thinking of the shell's life.

T: He enjoyed making believe that the shell was alive and like a human being moved along from chamber to chamber, and when he was writing about it he thought that that is just like us; that is what we do too.

Now what does the voice say about the soul? Read the line that tells us.

P: "Build thee more stately mansions, O my soul."

T: What does that mean? Does it mean that we should move from a six-room house into an eight-room house?

P: I think he means that you should build yourself up in character.

T: Be bigger and better each year; more responsible and kinder to people; live a bigger life each year.

Now let us read it all over. If you like I will read it to you, and see how much more it means to us now. (Teacher reads the poem.)

Maybe someone can find a picture of the chambered nautilus and bring it to class on Monday. Now if there is anything else that anyone thinks we might do with the poem on Monday, if there is anything else besides getting a picture and perhaps a shell, tell us what it might be.

P: It says to build bigger places and it says "Leave thy low-vaulted past!" It meant leave the small room for a higher room, for a bigger one. That's what it means.

T: Does anybody else want to express an opinion? Any new ideas about studying?

P: I think that it is a good thing to go over each word to find out what the picture is until we know it clearly, know what he means word by word, to get the pictures out and then you have more chance to know what you are reading about and then it is not so hard to learn.

P: I was going to say if we studied it the first time like we did now we would have understood it better.

T: We will try that some other day.[1]

CLASS A. LESSON III

SELECTION: "The Chambered Nautilus."

TEACHER: How do you think Mr. Holmes came to write this poem? How did he happen to write it? What do you think, Rollo?

PUPIL: I think he might have had one of these shells and thought it would be kind of nice to write about one. Maybe he had some spare time and thought he would write this poem.

T: How many agree with Rollo? Who has another opinion about it? What do you think, Daniel?

P: I thought maybe he was down by the seaside or he was walking down by the sea and saw a shell and picked it up and thought he would write a story about it.

T: But it would be on the occasion of having a shell in his hands. What do you say, Marion?

P: I think he wanted to write about the song that the soul sings, but that would make too short a poem, so he sort of compared the chambered nautilus moving from room to room.

T: That gave him how many stanzas?

P: Four.

T: How many are there altogether?

P: Five.

T: Open your books. Remember we wrote the names of these on the board the other day. The first one was: "The chambered nautilus . . . ." (No response.)

T: Does what?

P: Sails.

T: What was the second one? The chambered nautilus does what?

P: Is wrecked.

T: And third?

P: The chambered nautilus dies and moves.

T: And the fourth?

P: The chambered nautilus sings to the soul.

T: That is where he begins to talk about himself. Then how many stanzas are about the chambered nautilus itself?

P: Three.

T: Why do you think the poet added two stanzas? Why didn't he stop with three?

P: I think that he had the shell in his home and liked to put it to his ear and listen to the humming and he wanted to write a poem about it and compare our lives with the shell.

T: How many have ever held a shell to their ear and heard it ring? Who will read the line that suggests that he did hold it to his ear?

P: "While on mine ear it rings."

T: Very likely that is what he did and then interpreted it into what you call the song of the soul. How many of you have been able to find a picture of the nautilus?

[1] At the next lesson pictures and diagrams of the shell of the nautilus were examined, the outline of the poem was reviewed and revised, the pupils were permitted free comment on the meaning of the whole and of parts, and then the poem was again read aloud.

P: I found a picture of the nautilus in the dictionary.

T: Will you open to that and pass it to your row?

P: I found a nice one in this big dictionary.

P: I found a picture of one in my dictionary.

T: I have two. I couldn't, however, find a shell in the College. Here is a picture of one. We used to have a shell that was sawed through in the middle so that you could see exactly how it looks.

P: The other day when Sydney drew the picture of it I think he drew it more like a horn than anything else.

T: Yes. But this is not like the cornucopia. It isn't long; it is flat. Then what could you do to a cornucopia to make it look more like a nautilus?

P: Push it together?

T: Yes. These pictures I am passing will show that very clearly. Then Mr. Holmes, you think, saw the shell first and was interested in it. It is a most remarkable animal, moving each year into a larger house. The shell finally becomes about six inches across the opening. It dies and the shell washes up on the beach. That is where people find it. He found the shell, was interested in it. He was a doctor and studied zoölogy as well as physiology. I doubt if it was merely to make the poem longer. He thought he might make it mean more by adding that suggestion about ourselves as well as about the nautilus.

P: I think he wanted to compare the two.

T: What is your point, Harold?

P: He was reading about the chambered nautilus and the reading sounded interesting, and he thought it would be easy to compose a poem about the chambered nautilus, and I suppose he had a shell and he talked about the spirals and the different chambers.

T: He might have been reading, but there is nothing to indicate it.

P: I think he imagined himself as the chambered nautilus and then he wrote the poem.

T: Does he do this in the entire poem?

P: No.

T: Now where does he speak of himself?

P: In the last verse.

T: In the last stanza, yes: "Build thee more stately mansions, O my soul." Now let us see. We know about the shell, what it looks like. Did anybody fail to get a look at the best pictures? Mr. Holmes had a shell before him. We know that when a little girl called and asked him about the poem, how he happened to write it, he took one of these shells—he had a collection—and sawed through it so as to open it out and it looked just like these two pictures. It showed the little chamber in which the animal began its life and then the larger one, just as he describes it in the poem. Now let us see. Is there anything we don't understand? Does anybody wish to ask about the title? You see now what chambered means? What does the nautilus mean? Do you know, William?

P: It is little one year and then it goes into a new chamber.

T: Just what does nautilus itself mean? Do you know, Helen?

P: It is a shell.

T: What does the *word* nautilus mean? The other day I spoke of nautical. Nautilus is a noun and is the name of something. Do you know what it means?

P: The animal.

T: Of course that is what we call the animal, but it means something besides sea animal. It is a Latin word and it means something. Nautilus means sailor. So when we speak of the chambered nautilus we mean a sailor who lives year by year

in different rooms. Now look at the first stanza and see if there is anything you don't understand. This tells us how the chambered nautilus sailed on as the poets thought. Did it really sail on this way with a sail up? Poets did what about that?

P: Make believe—they feign.

P: It never moved but the wind blew it.

T: People used to believe so, but the real way by which the animal moved along was by pumping the sea water in and pumping it out. It really didn't spread its wings as the poets feigned it did.

You see why it is called a ship of pearl?

P: Because there are pearls inside.

P. Because it looks pearly.

T: Where did we say there were enchanted gulfs?

P: In the South Seas.

T: You will find stories of this in the *Iliad* and the *Odyssey*. I think you understand the poem pretty well. In the first stanza, then, he tells us what the animal does. What does a sea-maid look like?

P: They look like fish and at the top the face of a girl and long hair.

T: Yes, the head and face looks like that of a woman, but the remainder of the body looks like a fish. That is just a fabled animal.

The ship of pearl is wrecked. That is to say, what has happened to it?

P: The animal is dead.

T: So the shell washes up on the shore. You don't think it had much brains, do you?

"Where its dim dreaming life was wont to dwell,
Before thee lies revealed,—"

So here is the shell. What condition is it in, broken?

P: No.

T: "Its iris ceiling rent, its sunless crypt unsealed!" What color is an iris ceiling? (No response.)

T: A pearly, bluish ceiling. " . . . . its sunless crypt . . . ." What is a crypt? Refers to those chambers, doesn't it? What right has he to call them crypt? What is a real crypt? Where do you go to find a crypt? Anybody know at all?

P: It says here in the dictionary a vault under the main floor of a church.

T: Yes, a room that is dark and sealed up. Now these chambers would be dark and sealed up.

Then the third one.

"Year after year beheld the silent toil
That spread his lustrous coil,"

round and round.

"Stole with soft step,"

You couldn't hear him do it, could you?

"Built up his idle door,
Stretched in his last found home, and knew the old no more."

Never went back. So much for what the sea shell itself did.

"Thanks for the heavenly message brought by thee,
Child of the wandering sea,
Cast from her lap, forlorn!
From thy dead lips a clearer note is born
Than ever Triton blew from wreathéd horn!"

Now if we only knew who Triton is. Did you ever hear of him, Carl?

P: I think it is supposed to be Neptune.

T: Pretty nearly. Not Neptune himself but Neptune's son, his trumpeter. In olden times when the sea roared the people said that it was Neptune's trumpeter Triton blowing a great conch shell. "Than ever Triton . . . . ," that would be a really wonderful blast, more wonderful than the great roaring of the sea.

"While on mine ear it rings,
Through the deep caves of thought I hear a voice that sings:—"

Now he has left the sea animal behind:

"Build thee more stately mansions, O my soul,"

that means we should build a big, brownstone-front house when last year we had only a brick house? What does it mean, James?

P: It means to build up the inside of you, your heart.

T: And mind. Build up your life, do more good things, get more knowledge, and so on. Is he really talking of mansions? Are these actual things he talks about?

P: Make-believe things.

T: Yes. Imaginative, make-believe.

"As the swift seasons roll!
Leave thy low-vaulted past!
Let each new temple, nobler than the last,
Shut thee from heaven with a dome more vast,
Till thou at length art free."

In what sense does he mean to be free?

P: Living our immortal life.

T: Yes. I think you understand it pretty well now. And should we like to hear one of our number read it for us while we listen? Suppose I call upon someone to read and all the others close their books and see if they can understand. Suppose we ask Louise to read the first stanza for us. (Louise reads first stanza.)

T: Ruth, will you continue? (Ruth reads second stanza.)

T: Did she read it so that you understood it? A little bit shaky in one or two places. Do you want her to try it again? (Ruth repeats.)

T: That's better. Bertha, read on. (Bertha reads third stanza.) (Pronunciation: lustrous.)

T: The fourth one, please, Roy. (Roy reads fourth stanza. Vivian reads the fifth stanza.)

T: How many like this now? Is there anybody who doesn't like it? Do you like it well enough to learn it by heart?

CLASS A. LESSON IV

SELECTION: "The Tiger." By William Blake.

(The teacher put the following questions on the board before the class came to order:

(1) What does "burning bright" mean? (2) What question is asked in the first stanza? (3) What questions are asked in the second stanza? (4) What does "deeps" refer to? (5) What is meant by "aspiring on wings"? (6) Is the tiger's heart strong? How do you know? (7) Why are the tiger's feet called "dread feet"? (8) How does the poet say the tiger's brain was made? (9) What did the stars do? (10) Who is referred to by "He"? What did He do? (11) How does the last stanza differ from the first one?)

TEACHER: Sometimes we have books in which there are questions already printed. The book we are using does not have questions in it; so I am putting them on the board. With the aid of these questions you may study the piece in the book. After you have studied awhile, we will have a discussion about the poem. The poem is called "The Tiger." (Class studies for fifteen minutes.)

T: Now let us see what we get. What does "burning bright" mean? Ruth. (No answer.)

P: I think it means his eyes were burning bright.

T: How many agree? (Many hands.) What question is asked in the first stanza?

P: "What immortal hand or eye could frame thy fearful symmetry?"

T: What questions were asked in the second stanza?

P: "In what distant deeps or skies burnt the fire of thine eyes?" and "What the hand dare seize the fire?"

T: What does "deeps" refer to?

P: In the depths of the sky you can see his eyes shining.

T: What else could it mean?

P: It might mean the deeps of the ocean.

T: Yes, that is probably what is meant. What is it to "aspire" on wings?

P: They skip around. He is light on his feet.

P: To ascend on wings. (Looking in her dictionary.)

P: I think it means to go up to better things, if a tiger can.

T: Are you quite sure it was the tiger that was going up?

P: No, I don't think he was exactly flying. No, I don't think he meant the tiger.

P: I think it means to desire to be high.

T: Is the tiger's heart strong? How do you know?

P: I think the tiger's heart is strong because he is strong, and if his heart was not strong he would not be able to do the things he does.

T: What does the book say?

P: It says—

"And what shoulder, and what art,
Could twist the sinews of thy heart?"

P: I think if he wants to catch any prey he must have a strong heart.

P: I think he is sort of heartless.

T: You mean he had a hard heart, don't you? Why are the tiger's feet called "dread" feet?

P: Because he never gets tired out. He is vicious about attacking things on his feet.

P: I think dread feet means that his claws are so sharp and fierce.

P: I think it means that if another animal hears his feet, he is so vicious that they dread to hear him and are afraid of him.

T: How does the poet say the tiger's brain was made?

P: "What the hammer? What the chain?"

T: What does that mean? How was it made?

P: I think it means with a hammer and a chain in a furnace.

P: He has a hot temper and when he gets into a fight he won't give up.

T: What did the stars do? (Many hands up on this question.)

P: It says—

"When the stars threw down their spears,
And watered Heaven with their tears."

T: That seems odd, doesn't it? Who is referred to by "He," and what did "He" do?

P: God.

T: Does everybody agree with Marian? (All the pupils hold up their hands.)

T: Who can answer the last part of the question? What did "He" do?

P: I don't know.

P: He smiled.

T: Yes, that is what it says, isn't it? How does the last stanza differ from the first? (Many hands.)

P: I think it is just like the first one. (Great excitement and waving of hands at this answer.)

T: How does it differ?

P: In the first stanza it says "could form," and in the last stanza it says "dare form."

P: I looked in the dictionary and found the meaning of symmetry.

P: I think it means harmony.

P: It means the form of the tiger.

P: I don't think that the poet is referring to a tiger at all. I think he means the moon, because he says:

> " . . . . burning bright,
> In the forests of the night,"

and

> "In what distant deeps or skies
> Burnt the fire of thine eyes?"

T: How many agree with Elizabeth that the poet is referring to the moon? (Many hands.)

P: I think it means the moon because it says, "What the hand dare seize the fire?"

P: I don't think it is the moon. The moon doesn't have a heart or feet.

P: I don't think God would smile very much to see a tiger.

T: How many think Mr. Blake was really writing about the moon and not about a tiger? (Over half of the class held up their hands on this question.)

CLASS B. LESSON II

SELECTION: "The Chambered Nautilus."

TEACHER: Will you turn to page 7, to "The Chambered Nautilus"? I am writing some questions on the board that may help you to study the poem. It would be better, of course, if they were printed in your books, so that you might look at them side by side with the text, but since they are not, I am writing them on the board. After you have studied awhile with the help of the questions we will talk about the poem.

(Questions written on the blackboard: (1) What is the "ship of pearl"? (2) Where was it supposed to sail? (3) What is meant by "poets feign"? By "shadowed main"? By "siren"? By "coral reefs"? By "sea-maids"? (4) What were the "webs of gauze"? (5) How was the ship of pearl wrecked? (6) What color is an "irised ceiling"?)

PUPIL: Is this ship of pearl an oyster?

T: You may ask that question presently. (Children study thirteen minutes.)

T: How many have studied all the questions? Is there anybody who wants more time? Well, we will wait just a minute longer.

P: Is that supposed to be the first paragraph?

T: Well, you may ask that question in just a minute when we recite on it. My first question was, What is the "ship of pearl"? What do you say? Bettina Johnson?

P: I think it is a ship of shell, a pearl shell.

T: What do you say, William Taggert? (No response.) What do you say, Anna Ring?

P: A shell.

T: What do you say, Florence?

P: I think it is a shell.

T: Does anybody else have a different opinion?

P: It is an oyster shell.

T: Anybody else?

P: I think it is one of those pearl oysters that make the pearls.

P: I think it is a snail shell, because in the third paragraph it says, "It spread its lustrous coil and as its spiral grew . . . ."

T: You hear what Lester Sherwood says. Any comment on that?

P: I think that is right, because that is the way the snail grows.

T: That's Richard's idea. What does William say?

P: The nautilus grows that way too and the name of the poem is "The Chambered Nautilus."

T: So it is. Anybody else on that point? (No response.) The second question was, Where was it supposed to sail? What do you think about that, Violet?

P: In the sea.

P: In the sea a long time ago.

T: Eleanor.

P: I think it was the unshadowed main it was supposed to sail.

T: How many think that is right? (About five hands raised.) What does Lloyd say?

P: I think it is some gulf because it says it sails in gulfs enchanted.

T: And Robert?

P: Maybe it would be some certain place, say in Europe maybe where there is a main like that. It might be talking of that a long time ago.

T: What does William Taggert say?

P: In a book I have they call the sea the main, the Spanish main.

T: How many have ever heard of that? (Several hands raised.) Anything else? (No response.)

T: The third question was, What is meant by "poets feign"?

P: I think they like it.

T: Is that your idea, Margery?

P: I think it is too.

T: What do you think, Florence?

P: They tried to get it. The poets tried to get the ship of pearl.

T: What does Draper think?

P: I think it's what the poets think—that they think the chamber-nautilus sailed the unshadowed main.

P: I think the poets like to write about it.

T: What do you say, Carlton?

P: The poets pretend.

T: How many like that idea? (About ten raise hands.)

P: I think it means they would like it or would want it.

P: They pretend.

T: That was said before, wasn't it?

P: Carlton said it means to pretend.

T: What do you think further about it, Lloyd?

P: "Feign" means pretend.

T: How many think so? Very well. The third question was, What is the "unshadowed main"?

P: I think it is the sea.

T: Anybody else? What do you think, Richard?

P: I think it is just some part of the ocean that isn't known. They can't explain just where it is.

T: Joseph would like to speak on that.

P: I think it is something they made up, that came into their head.

T: What does Dick think?

P: I think it is the ocean because that is unshaded.

P: I think it is some place where a ship never sailed.

P: If you go out on the ocean you know a long time ago that the pirates have been there and they have done something wrong, you could go out there and unshadow it. It means nothing happened there.

P: A dreary place and gloomy.

T: What do you think about that, Carlton?

P: It is a place where no one has ever been, unshadowed, unknown.

P: I think it is a thought like "the poets feign." Perhaps the poets like to pretend.

P: I think it is some point like down in Florida where the sun shines all the time.

T: How many think that might explain it—no shadows on the water? It might be that, mightn't it?

I wonder who knows what a siren is? I will let someone volunteer.

P: A whistle on a boat.

T: Is that the idea, Draper?

P: Sometimes they pretend there are women that sing and whenever you go near that brings you right to them.

P: They sing and play on harps and that is supposed to enchant you, and if you are not watching you run on the rocks and get broken up.

T: Yes. There is such a thing as a siren on ships, of course, but that is not what is meant here.

What is a "coral reef," Robert?

P: A coral reef is something that grows in the sea.

T: What is Sam's idea?

P: I think it is the corals piled on top of each other and they make a sort of an island.

T: How many have heard of coral islands? Nearly everybody has. Where?

P: In the South Seas.

T: Yes. Well, what are "sea-maids," Irmgard?

P: Some creatures that live in the sea down in the water.

T: Can you tell a little more exactly what these creatures look like?

P: A sea-maid is a nymph that lives in the water and has a tail like a fish.

P: I think it might be the waves.

T: How many think the first answer was right, that these creatures look like women but have tails like fishes? Yes, that is what is meant.

Well, let us take up the next question. What were these "webs of living gauze"? What do you say, William?

P: I don't know.

T: What do you say about that, Elizabeth?

P: I don't know.

T: Does Helen Gilkie know?

P: Well, maybe it's the weeds that grow down in the bottom of the sea.

T: What do you think, Julia?

P: I think it is the things that grow in the sea.

T: What do you think, Warren?

P: When a ship goes out and gets wrecked.

T: What do you think, Norman?

P: Maybe it is the weeds in the bottom of the sea shaped like waves.

T: That is all we have time for today. Perhaps on Wednesday we will have some more questions.

CLASS B. LESSON III

SELECTION: "The Chambered Nautilus."

(Questions written on the blackboard: (7) What is a "lustrous coil"? (8) What does the poet call the chambered nautilus in the fourth stanza? (9) What did the tenant of the shell do year by year? (10) Who is Triton? (11) What does this poem teach? (12) Memorize as much of it as you can.)

PUPIL: What does Triton mean?

TEACHER: We will talk of this presently.

P: Shall we learn these verses?

T: What does the board say?

T: Who wrote this poem?

P: Oliver Wendell Holmes.

T: Was the author American or British? (Most of the children said "American," but one or two said "British.")

T: Why do you think he was British?

P: It sounds like a British name.

T: How can you decide? (Pupil reads dates of birth and death. Violet is asked to read the first stanza aloud.)

T: Did anybody notice a word which was mispronounced?

P: She did not pronounce "siren" right.

P: She mispronounced "flings."

P: "Reefs" was not pronounced right. (In each case the class and afterward Violet are made to pronounce the word correctly.)

T: Is there any other question about the reading?

P: I don't think she said "virtues" right. (The class and Violet are made to pronounce "virtues" correctly. Paul is told to read the next stanza.)

T: Are there any criticisms?

P: He said "won't" wrong.

P: He said, "wrecked in the ship of pearl," instead of "wrecked is the ship of pearl."

P: He said "crept" instead of "crypt."

T: What is a "lustrous coil"?

P: Shiny.

P: A nautilus is round and revolving and it is in circles like. "Lustrous" is shiny and "coil" is the circles.

T: What does the poet call the chambered nautilus in the fourth stanza? William? Rosabelle?

P: Ship of pearl. (This is incorrect as it does not appear in the fourth stanza. Teacher explains.)

T: What did the tenant of the shell do year by year?

P: Shaped the growing shell.

P: Left his old shell to find a new home each year.

P: He didn't leave his home but kept building on new parts and went on into the new home and left the old one.

T: Who is Triton?

P: Demon of the sea in old Greek myths. He had a horn and two tails and would come up and blow his horn.

P: He was the trumpeter of Neptune.

T: Who is Neptune?

P: The God of the Sea.

T: What does this poem teach?

P: It teaches about the ship of pearl.

P: I think it is the life of an oyster.

P: I think it is the life of a marine animal.

P: (No answer.)

P: I think it teaches the life of an oyster.

P: Teaches the life of a shell and what it did in those years.

T: Can anyone recite the fourth stanza from memory? (No one can. Cecelia is told to read the fourth stanza. Lloyd is told to read the last stanza.)

T: In what stanza will we find what the poem teaches?

P: In the last stanza.

T: What is the lesson of the poem?

P: It teaches how great a little animal can be in its way, and how it can leave the small shell—can start from the ground up, as they say nowadays, and become great at the end.

P: Teaches about you and me. We can become as great as the chambered nautilus did.

P: We grow step by step.

P: If a little creature can do this we should be able to do it, too.

T: That is what the poem teaches.

CLASS B. LESSON IV

SELECTION: "The Tiger." By William Blake.

TEACHER: I suppose you have all seen a tiger. How many have seen one? (Many hands raised on this question.) A real tiger or only a picture of one?

PUPIL: A picture. A real one. (Several.)

T: How many have heard him growl? Could anybody tell us what he looks like?

P: He is fuzzy all around the head. He has a tail that is thin and something like a bush.

T: What color is he?

P: That is a lion he is thinking of. A tiger's tail is like a mouse's tail. He is striped. Some are reddish brown with wide stripes.

P: Their bodies are all not striped. I saw some that were not striped.

T: The real tigers in the jungles are striped. Are there any things about our houses that are like tigers?

P: Rugs, furs, coats, hats.

T: I know something else. Think hard.

P: Ceilings are different colors.

P: A cat is like a tiger. (Much nodding of approval.)

T: How would you like to meet a real tiger going about on the street at night? You wouldn't see him until you got right up to him, would you?

P: You would see his eyes. They sparkle like a cat's eyes at night.

P: Not all cats have eyes like that; some are like human eyes.

T: Suppose, Norman, that you saw a cat at night. How would his eyes look?

P: Shiny and bright.

P: I saw a real tiger in Death Valley. When a few hunters stopped at our house, they were going to hunt tigers.

T: Would you really like to meet a tiger at night?

P: No! I'd run my legs off!

T: If you wrote a poem about him what would you say?

P: I would write a poem about how his eyes shone, his color, and what he does.

P: I would say, "One night a shiny pair of eyes I saw."

P: I would tell some of the ways he had of living and the sneaky way he attacked people.

T: There is a poem in the book about him. Let us read it and find out what the poet had to say. As we have so little time, I will read it to you. It is written by William Blake, who lived in England. (Teacher reads the poem.)

T: What was it that the poet cared most to say in his poem? Think hard. What one big thing did he want to say about the tiger? Some think they know. Let us wait and give everyone a chance to think.

P: I think he meant to say "What the hammer? what the chain? In what furnace was thy brain?"

P: He wanted to bring out how fearless and strong the tiger was.

P: I think he wanted to say, "Tiger, tiger, burning bright."

T: You mean how he looked, don't you?

P: I think he brought out the main point of fiery eyes.

P: How fierce the tiger looked.

T: Are there any more suggestions?

P: The tiger was a fearful animal, and he wanted to know whether God made him just as He did the lamb.

T: I will read it again and you may try to see whether the last answer is right. Is it possible that God who made the lamb should make this terrible tiger too? Why did he make such a fearful beast? (Teacher reads the poem again, commenting on it as he reads.)

T: Did you ever notice how smooth and symmetrical a tiger is? The tiger is so powerful, what power dare to make his dread feet? How could he hold this animal while he was working with it? The stars threw down their spears. They were so astonished to see him do this. They watered the heavens with their tears. They thought how dreadful it was to have this terrible thing on earth. God was smiling. Did he make the lamb? The same God made the tiger, didn't he? What was said in the first stanza?

P: "What immortal hand or eye *could* frame thy fearful symmetry?"

T: What in the last stanza?

P: "What immortal hand or eye *dare* frame thy fearful symmetry?"

T: Why did the writer put the same stanza in twice?

P: Because he wants to remind you of it when you have finished reading the poem.

T: What is God called in the poem?

P: He with a capital *H*.

T: What question is asked?

P: What person would try to kill him?

P: Who made the tiger?

T: That is simple, isn't it? What is the answer?

P: God made it.

T: There is still another question. What is that?

P: *Why* did he make it?

T: Does the poem tell why?

P: God has to have a lot of ways in which to punish people; so he made this tiger. If God didn't want a person to be killed by this tiger, of course, he could go through the jungle without being hurt.

T: Do you think God could smile while he thought of this terrible beast killing people?

P: He has to have something to protect himself.

T: Is there anything in the poem to show that the poet knew why God made the tiger? Let us read it again and see if the poet really had an answer. The question is, Does the poet really tell us why? (Teacher reads the poem again.)

T: The poem seems to end with the same question it begins with. Did we find an answer to the question?

P: No.

P: The poet is trying to bring out the greatness of the one who can make such a fearful animal and also the lamb.

T: Your answer is then that the being who made the tiger must be very great and strong.

P: God made him because he had such a brain. I don't believe God would make him unless he could feed him.

T: Does the poem say so? Does the poem tell why the tiger was put into the world?

P: God made it.

T: Yes. But does the poet try to tell why?

P: No.

T: Then we are merely to believe that God knew why and knew that the reason was a good one. Hence he smiled when the work was done. Do you like the poem? Let us read it again? (Pupils read.)

T: How many feel that you fairly well understand this poem? It isn't just what you would have said about the tiger, but still it is very pretty. (There were a great many hands up on this question.)

CLASS X. LESSON IV

SELECTION: "Sheridan's Ride." By T. B. Read.

TEACHER: Page 36. At the bottom of the page you will find a poem by Thomas Buchanan Read called "Sheridan's Ride." Read the first stanza for us, please, Homer. (Pupil reads.) Yes. What time of day was it? Lawrence.

PUPIL: Break of day.

T: What does that mean? Tell us in some other words what that means?

P: The beginning of the day.

T: Yes. Any other expression for it?

P: Sunrise.

T: Good. Just a little before sunrise.

P: Very early in the morning.

P: Dawn.

T: Good. Any other expression? Why is the air spoken of as "affrighted"? What do you think, John?

P: There is a lot of noise in it.

P: People that hear the noise get frightened.

T: Yes. It was the people that were frightened, not the air. That's very good. Poets often talk that way. What is a herald, I wonder?

P: A man that goes around and tells people about the news.

P: Sometimes at night he has a bell.

T: Yes. Virginia.

P: A messenger.

T: Any other suggestion. Do we have heralds nowadays?

P: Yes, sir. We have the postmaster.

T: You mean the postman. Very good. Is there anything else that corresponds to the herald?

P: Messengers bringing telegrams.

T: Good. Anthony.

P: The newspapers.

T: Good for you! Robert. (No response.)

P: Missionaries.

T: To foreign countries, yes. Who is Sheridan? Do you know anything about him?

P: I think he is a captain or something.

T: Not a captain but something else. You're pretty close to it.

P: He is a captain of an army.

P: I think he was a general.

T: In what army?

P: In the Union Army in the Civil War.

T: What was the other army called?

P: The Confederate.

T: The Confederate, sometimes the Rebel, but more politely called the Confederate Army. Did Sheridan do anything else?

P: I think he was the leader of the cavalry.

P: There is a street and a fort named after him.

T: Now can anybody tell what this stanza means in his own words? Just what does it really tell us, this first stanza? Want to try, Stephen?

P: I think someone is telling about the war coming on and the people are frightened and excited and they are getting ready for it and they hear the grumble and roar of their army coming.

T: Charles, do you want to try it?

P: At the break of day the war is on and they hear the roar of the cannons and the battle is once more on and Sheridan is twenty miles away.

T: Pretty good. Well, let's try the next one. Will you read it, please, Adrienne? (Pupil reads.)

T: Can you ask the children some questions now on that stanza—things you think will be hard for them to answer?

P: "Red sea uncontrolled."

T: What does "red sea uncontrolled" mean?

P: I think it is the shedding of blood.

T: They are getting killed.

T: Any other suggestion? Some other question, Adrienne?

P: "Making the blood of the listener cold."

P: When he listens to the rumble of the cannon he turns cold.

T: I see. Any other question? Anthony?

P: " . . . . Along the horizon's bar."

T: How do you explain that?

P: I think it was the echo that went along the surface of the earth.

T: What's your point, Lawrence?

P: "As he thought of the stake in that fiery fray."

T: What does that mean?

P: As he thinks of this battle he grows cold and he doesn't like the sound.

T: The particular point is about the stake in that fiery fray.

P: I don't quite understand that.

T: Do you grasp that, Anna? May? Olive? Do you see, Mildred? Homer thinks he does.

P: I think he is thinking about the bullet of the cannon for the stake.

T: Any other suggestion as to what it might mean?

P: Maybe he's thinking of the cannibals that used to burn people at the stake.

T: Well, that isn't very likely. The word stake is used in another sense. It is used, for example, in gambling.

P: They say in gambling, I will stake him to go in on a gambling bet.

P: I think they are playing cards for victory. I think victory is the stake.

T: The stake is what you play for or fight for. Perhaps you can find from your dictionaries why it should be called so.

P: I think they are fighting for a fort or a post.

T: Yes. The question, however, is why it should be called a stake. Well, we have an idea now. We will let Howard see what he can find out. Is there anything else in this stanza you do not understand? Any questions on that, Stephen, that you could ask the others?

P: "Hills rose and fell."

T: What does that mean?

P: It means that as he went over the hills they rose and fell, the hills went up and down.

P: When he came in front of a hill it rose up in front of him and after he had gone over it, it seemed to go down behind him.

T: Yes, that's pretty good. The next one, George. Why would they speak of the trail of dust being like the trail of a comet? Clayton. (No response.) What do you think, May?

P: I don't know what a comet is.

T: What is a comet?

P: It's something like a star with a tail.

T: Very good. You can see why the smoke would be like the comet. Can you, Helen?

P: I think the smoke would be so far back.

P: Because when a comet comes along very fast it leaves a trail, and the same with the smoke.

T: You have seen the trains come by here, with the smoke. "Assaulting their walls"—what does that mean, Ethel? Virginia Brown?

P: I don't know.

T: Ethel Taylor? Marie? Amy? We have all these people "stuck," haven't we? John, tell us.

P: It means that sometimes the prisoners tried to escape from the prison and they tried to climb over the walls.

T: That isn't quite the same. I think possibly there is a better meaning. That's a pretty good guess though. They were trying to go through the wall, trying to tear them down. Well now let's hear the next one, please, Alfred. (Pupil reads.)

T: I wonder what a "bark fed with furnace ire" would be like, Stephen. (No response.)

P: I think the horse went as fast as the fire burns the bark.

T: Could bark mean anything besides bark of a tree?

P: A ship.

T: A boat that was being driven by a tremendous fire. A ship that had a very hot fire in the boiler. Furnace fire, then, is a very hot fire. You have seen these railroad engines when the fireman opens the door and you see the blast.

P: My father opened the door and the draft pulled the conductor's cap into the fire and another day it pulled my father's watch in. (Pupil reads definition of stake.)

T: Now we had better go right on. We have two long stanzas to finish. John, will you read, please? (Pupil reads.)

T: What was the first thing the general saw when he came riding along?

P: The stragglers.

T: The soldiers who were tired out. We have just time enough to read the last stanza. Very well, Howard. (Pupil reads.)

T: What do you think a "temple of fame" is?

P: The smoke that came out of the horse's nose that rose up just like a temple.

T: Any other idea as to what this temple of fame was? The big outdoors where they were going to set up a statue.

CLASS X. LESSON V

SELECTION: "How They Brought the Good News from Ghent to Aix." By Robert Browning.

TEACHER: Which would you rather have if you could have a pet and do with it just what you liked—be out in the country and enjoy it—would you rather have a horse or a dog? How many would prefer the dog? How many would rather have the horse? Nearly everybody would. I am surprised these girls would rather have a horse. What would you do with the horse?

PUPIL: You could have a buggy and you could go out buggy-riding.

T: Would you do anything else with it? (No response.) You don't think of anything else?

P: You could go horseback-riding.

T: Yes.

P: Hunting.

P: You can go far away, and when you don't need the horse you can make him work.

P: I was going to say you can earn some money with a horse.

P: Horses are very good companions in the country.

T: They become very friendly, don't they? What kind of a horse would you like?

P: A black horse.

P: A white horse.

T: Hard to keep clean.

P: I would like a black one.

P: A sorrel.

T: So it goes. Everybody wants a different color.

P: A bay.

T: How fast can a horse go anyway? How fast could you go on a horse?

P: A racing horse sometimes goes about fifty miles an hour.

T: No, that's too fast. You have to have a motor car to go fifty miles an hour.

P: About thirty-five or forty.

P: About twenty miles an hour.

T: That would be the extreme. I doubt whether he could keep that up a great while.

P: When I was down in Missouri one of the bays got loose and ran down the road and Mr. Storm said he went twenty-three miles an hour.

T: If you were going after a doctor you would probably go that fast. If somebody got the croup or the diphtheria or the colic and you had to have the doctor and had to have him in a hurry, you could just go tearing down the road, couldn't you, especially if the horse liked to go fast.

I picked out a selection about a horse for us to study today. I don't know whether you know Robert Browning's "How They Brought the Good News from Ghent to Aix." There are some hard words in it. I will put them on the board and then we will find out what this horse did. (Ghent, Aix, on the blackboard.)

You notice it is by Robert Browning, a British poet. "How They Brought the Good News from Ghent to Aix." Who are the *they* do you suppose? John?

P: Just men.

P: I think it was the horse and the man.

T: Notice the dates, Browning died in 1889, so he must have written this before that time. Were there many motor cars in the country at that time? Any automobiles? Any aeroplanes?

P: No.

T: So if you wanted to carry a message, the fastest thing you could get would be a horse.

Where is Ghent?

P: In England.

T: No, not in England.

P: There is one in England.

T: But this one wasn't in England. This one was is a country where the war was going on.

P: France.

T: Pretty close. In Belgium. Aix—the full name is Aix-la-Chapelle—is just across the border in Germany. How far do you suppose it is from one of these towns

to the other? Don't know, do you? Well, it is over ninety miles, between ninety and one hundred miles. I will say ninety to be sure. They carried the good news, whatever that was. . . . . What do you suppose that could have been? They carried the good news from Ghent to Aix, over ninety miles. Oh, I suppose they did it in about two or three days—went about twenty miles the first day and then put up at a hotel and rested. Don't you think so? How long do you suppose it took them to go?

P: If they were in a hurry to get there it would take them about a day.

T: Well, suppose they took ten hours. How fast would they go per hour?

P: Nine miles.

T: Now nine miles an hour, is that pretty fast or not to keep going the whole day long? Of course, it was down a good road, don't you suppose? It was cool? Just suppose it weren't. Which would you rather do now, make this ride in the daytime when you could see where you were going or in the night?

P: In the daytime.

T: You don't know though whether these people rode in the night.

P: I suppose it was very important that they go by night. By day it was brighter and people could see them.

T: Yes. Let's think a minute. "How They Brought the Good News from Ghent to Aix." *What do we want to know?*

P: How they brought the good news from Ghent to Aix.

T: What else do we want to know?

P: Whether it was in the day or night.

T: Exactly. What else?

P: Who *they* was.

T: Were. What else do we want to know?

P: What the good news was.

T: Yes, sir. What the good news was. Anything else? Well, now let's find out.

"I sprang to the stirrup, and Joris, and he;
I galloped, Dirck galloped, we galloped all three."

How does that sound?

P: It sounds like—it sounds fast.

P: It sounded like every time their feet landed.

T: It goes something like this—(Teacher reads first two lines several times.)

T: Do you think you get it now? It's like the meter we have in "The Charge of the Light Brigade." I wonder why Mr. Browning made the verses sound like the galloping of a horse.

"Behind shut the postern, the lights sank to rest,
And into the midnight we galloped abreast."

We have one of our questions answered now, haven't we. It was what time of day?

P: Midnight.

P: Night time.

T: They would stumble a good deal going along, wouldn't they? Night time, dark. Now let's see what they did.

"Not a word to each other; we kept the great pace
Neck by neck, stride by stride, never changing our place."

Do you think they went along one after the other?

P: I think they went in three's.

T: Yes, that's right. It says neck by neck, doesn't it.

"I turned in my saddle and made its girths tight,
Then shortened each stirrup, and set the pique right."

The horn of the saddle had slipped over and the rider pulled it back into place. What is he trying to do for Roland, Virginia?

P: Making it more comfortable.

T: Yes.

"Rebuckled the cheek strap, chained slacker the bit,
Nor galloped less steadily Roland a whit."

The cheek straps are along the sides of the horse's head, and the chain of the bit goes around the back of the jaw. He loosens that up, too. What is Roland doing while the rider is doing all this?

P: Galloping.

T: Going straight on. Not all horses could do that, could they? No, but Roland could.

T: "'Twas moonset at starting; but . . . ." Was it a bright moonlight night, then?

P: It was when the moon came up.

T: Moonset—sunset.

P: When the moon came up.

T: The sun comes up at sunset, does it? What was this, moonset or moonrise?

P: It means that the moon was just setting.

T: What kind of night would it be after that?

P: It would be just about morning.

T: What time of day did they start? Anthony.

P: They started at midnight.

T: Yes, then the moon set at midnight. What would the night be like after that?

T: It would be dark.

T: Well, is it easier to go in a dark night or a moonlight night? Those horses will never get there starting out at midnight on a night as dark as this to go ninety miles, do you think so?

"'Twas moonset at starting; but, while we drew near
Lokeren, the cocks crew and twilight dawned clear;"

They have been riding for some time now, haven't they?

"At Boom, a great yellow star came out to see."

These towns are about ten or twelve miles apart. What star do you suppose that was?

P: The morning star.

T: Yes.

"At Düffeld 'twas morning plain as could be;
And from Mecheln church steeple we heard the half chime."

About six-thirty or five-thirty—half-past something.

"So, Joris broke silence with, 'Yet there is time!'"

"Yet there is time!" What's he talking about? Time for what? What do you think, Homer?

P: I think he means there is time to get there before the thing happens.

T: Whatever it is. Well, then they won't stop at a hotel to spend a few days resting.

P: If they would be good riders they wouldn't be tired.

T: Well, they have some way to travel yet. If all goes well, they will get there, but they have to get there at a certain time. Why didn't they start sooner?

P: The news hadn't come in time. They didn't get the news.

T: So they just got the news and started right out. How far were they going?

P: Ninety miles.

T: Did you ever hear of anybody starting out on a bicycle trying to ride ninety miles? Even in an automobile ninety miles is a pretty good ride. It takes about half a day.

"At Aershot, up leaped of a sudden the sun."

What made it come up so soon? Where had it been?

P: It had been in the East.

T: Why couldn't they see it before?

P: The world is round.

T: There's another reason. Now watch and see.

"And against him the cattle stood black every one,
To stare thro' the mist at us galloping past,
And I saw my stout galloper, Roland, at last."

Hasn't been seeing him, but he wanted to. What have they been riding through in the early morning? You ought to know that from what happened this morning, I should think.

P: Mist.

T: Yes, the sun has been hidden in the fog. Of course it was much easier to ride along in the fog, wasn't it? If you had a hard ride to make, would you rather ride along in the fog or not?

P: No.

T: And now when the sun comes up after this fog it makes the day very warm. The air is very humid, as we say, very depressing. Now let us go on and see what the horse did.

"And his low head and crest, just one sharp ear bent back
For my voice, and the other out on his track;
And one eye's black intelligence,—ever that glance
O'er its white edge at me, his own master, askance!"

Askance—looking right back at his master out of the corner of his eye.

T: "And the thick heavy spume flakes which aye and anon
His fierce lips shook upwards in galloping on."

The foam from his lips—shook it up as he went. Do you think a horse is very tired when he throws the foam up?

P: No.

T: "By Hasselt [here's your next town] Dirck groaned"—what's the matter with him?

P: I think he is getting tired.

T: The man?

P: Yes.

T: And what else?

P: The horse.

T: What's Dirck been doing?

P: Lagging behind.

T: Yes, spurring his horse.

"By Hasselt, Dirck groaned; and cried Joris, 'Stay spur!
Your Roos galloped bravely, the fault's not in her,
We'll remember at Aix'—for one heard the quick wheeze
Of her chest, saw stretched neck and staggering knees,
And sunk tail, and horrible heave of the flank,
As down on her haunches she shuddered and sank."

Well, his horse had tried. She's out of it, isn't she. How many are there now?

P: Roland and the other one.

T: Who do you think is carrying the message?

P: Roland.

T: No doubt. Well, let us go on now.

"So we were left galloping, Joris and I,
Past Looz and past Tongres [here are two more villages], no cloud in the sky."

The hot sun beating down now. How would that make you feel? Like spring fever wouldn't it?

"The broad sun above laughed a pitiless laugh,
'Neath our feet broke the brittle bright stubble like chaff,
Till over by Dalhem a dome-spire sprang white,
And 'Gallop,' gasped Joris, 'for Aix is in sight!'"

Think he will get there? Watch and see if he does.

"'How they'll greet us!'—and all in a moment his roan
Rolled neck and croup over, lay dead as a stone."

What happened to the roan?

P: He died.

T: Just dropped dead. One horse was left way back along the road tired out, and this roan, the second one, is left stone-dead. How many are left?

P: One.

T: Do you think he will get there?

"And there was my Roland to bear the whole weight
Of the news which alone could save Aix from her fate,
With his nostrils like pits full of blood to the brim,
And with circles of red for his eye-sockets' rim."

How is he feeling? Pretty tired, isn't he? Breathing so hard that his nose is getting red and his eyes like circles of fire.

"Then I cast loose my buff coat [great big coat],
Each holster let fall [had a pistol on each side],
Shook off both my jack boots [those jack boots were great
big heavy boots as wide as that (teacher indicates) and
soles an inch thick—been carrying those all night],
Let go belt and all,
Stood up in the stirrup, leaned, patted his ear,
Called my Roland his pet name, my horse without peer;
Clapped my hands, laughed and sang, any noise, bad or good,
Till at length into Aix Roland galloped and stood."

What did the man do all this for—drop all his heavy clothes and call his horse pet names—what was the idea of that, Margaret?

P: So the horse wouldn't feel so tired.

T: Did you ever hear of soldiers getting so tired they just dropped by the wayside until somebody got out the brass band and started a tune and then one by one they got up and went on? It encouraged them. So this man sings to his horse, calls the horse his pet name. What would you have called it?

P: Roly.

T: Yes, that might do.

T: And when the horse got there it . . . .

P: " . . . . galloped and stood."

T: I imagine his knees were trembling, don't you?—Over ninety miles—must have been toward noon now galloping, galloping all this time.

"And all I remember is, friends flocking round,"

What does it mean here, "And all I remember . . . ."

P: He became unconscious.

T: Swooned even though he had nothing to do but ride.

"As I sat with his head 'twixt my knees on the ground.
And no voice but was praising this Roland of mine,
As I poured down his throat our last measure of wine,
Which (the burgesses voted by common consent)
Was no more than his due who brought good news from Ghent."

What do you think the horse had done by this time?

P: Lain down.

T: Yes. And the burgesses—who were these burgesses? Now let's think a little. What do we call them in Chicago, men who correspond to burgesses?

P: I think it is the men who were leading.

T: What do we call them in the City Council?

P: Aldermen.

T: Yes. They got together and voted that the *rider* should have the wine?

P: That the *horse* should have the wine.

T: Yes. Well, you didn't find out what the good news was. We are left wondering. What do you suppose the good news could have been?

P: To tell them that there was somebody going to harm the city.

T: It wouldn't have been good news then, would it? Just the opposite, I should think. "To save Aix from her fate"—what do you think that could have been?

P: Some army going to capture it.

T: Yes, and a treaty of peace would stop them.

P: Probably the Germans were going to march through there.

T: Possibly. Some think this might have been it, that these people had been besieged and made up their minds that they would burn their town and had set a certain day and hour for doing it and a treaty was signed meanwhile over in Ghent and the men who carried the news started just as soon as the treaty was signed. We don't know. Browning doesn't tell us just exactly what it was, but something like that.

Before we stop let me ask you this: Do you think if the rider had been in the habit of treating his horse roughly he would have gotten there?

CLASS X. LESSON VI

SELECTION: "How They Brought the Good News from Ghent to Aix."

TEACHER: I believe you said Roland was a bay horse. Didn't you say that the last time?

PUPIL: I think it was a bay horse because he was the only one that reached the point.

T: And bay being your favorite color, you think he must have been a bay horse. That's a pretty good argument. What would you do with a horse?

P: I would make a good companion of it and would take good care of it so that when I would have to go on an important errand the horse would go.

T: You think he would obey you?

P: If I treated him kindly he would.

T: It says something here about Roland holding his ears back—"just one sharp ear bent back." He was getting ready to bite, wasn't he? No? What does that show you, then?

P: That he was bending his ears back to hear his master's voice.

T: Yes. That was quite a horse race, wasn't it. Would you say that was a good name for the poem—The Horse Race? Is that a good name for this poem, John?

P: A horse race is when horses race each other.

T: Well, this was a race, but it was a race to . . . .

P: To get to town.

T: We call that what, Ellsworth? Lawrence? Homer? Class, what do we call the sort of race they were having?

P: I think it was a race for an important message.

P: I think it was a race against time.

T: A race against time. That's it. A great race against time and Roland won. We called attention to the meter at our last lesson. What did we say it sounded like?

P: The horse galloping.

T: Yes. Could you read the poem so as to make it sound like that, do you think? (Adrienne reads.)

T: That sounds a little bit like galloping, doesn't it. That isn't reading it correctly, of course. That's just bringing out the meter. Well, they are off in a tremendous hurry. What shows that they were in a great hurry?

P: The speed.

P: I think the way they sprang so quick.

T: "Sprang to the stirrup."

P: The gates were opened for them without having to wait.

T: Evidently the gateman knew about this—was all prepared for them.

P: It says, "I galloped, Dirck galloped, we galloped all three."

T: Yes. The poet wasn't content to tell it once. He said it three times: "I galloped, Dirck galloped, we galloped all three."

"'Good speed!' cried the watch, as the gate bolts undrew." Apparently the watch at the gate knew that it was important. What tells you that the man at the gate knew the message was important? George.

P: Because he opened the gates without them asking.

T: Yes, without their asking. One other thing shows it too. The very walls seemed to say something.

P: "'Speed!' echoed the wall. . . . ."

T: Yes, even the walls seemed to say good speed. Everybody was saying good speed to them. Of course they would get there if their horses held out. That was the point, wasn't it?

Then the next stanza. What does that tell us? Think of that stanza. Perhaps we had better have somebody read it to us while we think.

What does this tell us? Think what that stanza tells us, not just what it says in so many words, but what it suggests to us. Helen.

P: It tells how he fixed him so he could make better speed.

T: Yes. The horse was beginning to tire a little bit and needed this assistance to help him go along. Your idea, Stephen?

P: It showed how the horse never stopped while he fixed the saddle.

T: That's the real point, isn't it? How do you begin to think about this horse now? When you get that far you begin to know something.

P: That he didn't mind the things. He just kept on. He knew that his master wanted him to go fast.

T: In a single word, you know that he is a good horse, this horse Roland. Now read the next one, May. (Pupil reads.) (Pronunciation: Lokeren.) Now can you put that in one sentence? What does that stanza tell us? Take the stanza as a whole.

P: It tells how the morning came.

T: What's your idea, please, Robert?

P: It tells how far they rode and that there was time yet to get there.

P: It tells how they got to a town at each part of the morning.

T: Yes. When you stop to think of the fact that these towns are ten or twelve miles apart and you see how they go from town to town, you know that they were riding very fast. It is still the idea of speed—how fast they are going. Let's try the next one. Will you read it, please, Anthony? (Pupil reads.) Those last two lines are a little hard to read. They sound like a big headland sticking out there, those two lines. The sun didn't really jump up all at once. It just seemed to. What made it seem to?

P: They were going so fast and the foggy morning.

T: Yes. Foggy morning, going very fast, and all of a sudden the cattle looked black. You can almost see that, can't you? "I saw my stout galloper Roland, at last." What does that *at last* tell you?

P: It was misty all morning and he could see his horse.

T: He was eagar to see him. I wonder why he should care to see his horse. It has been so dark he couldn't, but at last he can. What do you think, Alfred?

P: He wanted to find out whether his horse was tired or not.

T: How well he was standing the trip. Might there be any other reason?

P: He might have some sores on his feet.

P: Whether he was getting weak in his knees.

T: But he wasn't, was he? What tells you that Roland was going right along and wasn't tired at all so far as he could see? Charles? What was his condition?

P: He was butting away; he was breaking right through the mist like he was going through a wall.

T: Yes. Read the next, will you, Clayton? (Pupil reads.) (Pronunciation: askance.) That's a new word. That means simply looking back toward his master out of the corner of his eye.

"Spume," we said that means . . . . ? What was it we said the other day?

P: Foam.

T: "And the thick heavy spume flakes which aye and anon"—that is to say . . . . What does aye and anon mean, Virginia?

P: To go up and down.

T: They are two very old words which mean ever and ever. Aye and anon is another way of saying ever and ever or all of the time. Now can you read it? (Pupil reads.) I see. Now what have we learned about the horse in this stanza that we didn't know before? Stephen.

P: What he is doing.

T: What is he doing?

P: Looking out of the corner of his eye at his master and there is lots of foam coming out of his mouth.

T: Is the foam just dropping out of the corner of his mouth?

P: Yes.

T: Is he right about that, George?

P: You can tell that he is thirsty.

T: Yes, but did the foam just drop out of his mouth?

P: He foamed at the mouth.

T: Yes, that's true. Somebody read the line which tells what he did with these spume flakes.

P: "And the thick heavy spume flakes which aye and anon
His fierce lips shook upwards in galloping on."

He shook it up.

T: Well, what does that tell you? What does that tell you about the horse?

P: He knew what the message was and he didn't want his master to stop.

T: He would hardly really know as you would know just what the message was. He might be sympathetic. But stick to the spume flakes for a minute. He shook those up in the air. He didn't simply drop them down out of the corner of his mouth.

P: Showed he wasn't tired.

T: If he had been an old plough horse, what would have happened?

P: The foam would have dropped down on the ground.

T: Yes. It shows that his head is still full of nervous energy. His lips are spoken of as fierce lips. Just what do you learn from the fact that the horse shook the foam up into the air with his fierce lips? What does that tell you?

P: It tells us that he had some more power.

T: Good for you, sir! That he had some more power and plenty of it. What else do you find in that stanza that tells you about the horse? "And his low head and crest . . . ." The crest is the top of the head between the shoulders. What kind of horses run with their heads down and nose right out in front?

P: A horse that is galloping.

T: Not all horses that gallop run so.

P: A horse that is galloping faster than he usually does.

P: A race horse.

T: I used to live on the farm. Occasionally we would turn the old farm horses out and they would gallop away. They ran in an awkward position with their heads sticking up very awkwardly, but a race horse thrusts his head out in front of him. Who wants to draw a picture of this horse galloping along? (Boy goes to blackboard to draw.)

T: Robert, you try it. That helps. Gives the idea, doesn't it? Nose is almost as low as the crest of his head. One sharp ear bent back. Rather unusual, isn't it? A horse doesn't usually put his ears back, and sometimes when he does he is vicious.

So he goes along with his nose sticking out and one ear bent back to hear his master's voice. Now what does this all tell you—bending his ear back and trying to see him—what does that tell you about the horse and the master?

P: He is faithful to his master.

P: They love each other.

T: Now, that's Roland. He's going beautifully. What about the other horses? What condition is the first one in? Given out, hasn't she? Just absolutely given out. So one man isn't going to get there. What's his name?

P: Joris.

T: No.

P: Dirck.

T: Dirck's horse falls down exhausted by the wayside, so there are only two left, Joris's horse and Roland, to gallop along. Go on, Alfred. What happens

next? (Alfred reads.) (Pronunciation: Tongres.) There wasn't a cloud in the sky this morning. Was that in their favor or against them?

P: Against them, because the sun would be hot.

T: After a rain or after a fog the air is full of dampness and the result is that you feel much warmer than you would other times. Joris is gasping by this time, isn't he. What does that tell you about him?

P: He is tired out himself.

T: Do you think he said, "*Gallop*"? Anybody want to try to say that, Stephen? John?

P: G—a l l o p.

T: Almost choked up. He might even have whispered it.
The sun seemed to be laughing. Did the sun really laugh?

P: No.

T: What does it mean then by saying, "The broad sun above laughed a pitiless laugh"?

P: When they looked at it, it seemed to get hotter.

T: Didn't have any pity on them. "'Neath our feet broke the brittle bright stubble like chaff." Seemed to be going crosswise. Stubble is the remains of what? What does stubble come from?

P: Corn.

T: Not ordinarily from what you call Indian corn, but from something else. Somebody has lived in the country surely. Stubble is the stalks of wheat or rye left in the ground after reaping. Why are they going across stubble?

P: They wanted to take a short cut.

T: Would that be easier riding or not so easy?

P: Not so easy.

T: Why not?

P: Because the horses might trip.

T: Yes, and the ground would be soft. Oh, they will never get there? You think so?

P: *One* will get there.

T: Well, let's read on and see. What has happened to Joris' horse by this time?

P: He's dead.

T: And Roland, of course, isn't showing any signs of fatigue. Find any, Howard? No signs of fatigue at all? Look sharp. (Hands waving.) John, do you find any? Tell him what lines to read, Edna.

P: The ninth and tenth.

T: Very good. Read those.

P: "With his nostrils like pits full of blood to the brim,
And with circles of red for his eye-sockets' rim."

T: What do you think that means?

P: He is getting tired.

T: Yes, sir. You hadn't noticed that, had you? You have to keep your eyes open when you are reading poetry.

T: Getting so tired that his nose is full of blood. He won't last much longer, will he? But the rider could do something to help. What did he do? Let's see what he did. (Pupil reads "Then I cast loose my buff coat," etc.)

T: Now just what was the rider trying to do?

P: Trying to make it lighter for the horse.

T: What else was he trying to do?

P: Trying to sing to the horse to make him feel better, to brace him up.

T: That's a good expression.

P: Make him eager.

P: I think he was trying to rally his horse.

T: Good! As you might rally a soldier.

P: I saw a horse once standing by a parade and when he heard the music the horse started to walk on a little bit and he was putting his feet out.

T: That shows that music stirs people up. It's like a football game. When the time comes that you want to help your side to win, you don't say a word, do you? What do you say when you go to a football game and you want your people to win? You must do something to cheer them up.

P: Yell at them.

T: What do you say?

P: Atta boy, old kid.

T: Yes, something like that. Homer, will you read the last stanza for us, please? Suppose you were all burgesses and had been there how many would have voted the wine to the horse? (Unanimous.)

T: I believe you would.

CLASS Y. LESSON IV

SELECTION: "Sheridan's Ride."

TEACHER: Did you ever hear of Sheridan?

PUPILS: Yes, sir.

T: You know about him? How many have ever heard of him? Two or three of us have not. Who can tell something about what Sheridan did?

P: He had a lot of troops and they marched to the sea.

T: Not Sheridan. You are thinking of Sherman, aren't you?

P: He was leading an army—I think it was Sheridan's Ride or something, and he went into the thickest of the battle and they won the battle.

P: I read a story once where the men were retreating and when he heard of it he was at the headquarters and he rushed ahead and told the men to come so that when they saw he was going ahead they followed and won the battle.

T: What war was this?

P: Civil War.

P: I thought they were fighting Indians.

T: No, it was the Civil War. Which side was Sheridan on?

P: Sheridan was on the North.

T: Who were on the other side?

P: The South.

T: Yes. You spoke of Sherman's march to the sea. Where was this battle in which Sheridan fought? Does anybody know? You think you do, Stanley?

P: I think it was in Atlanta, Georgia.

T: No, that's Sherman again. It was farther north in what is called the Shenandoah Valley. You know there is a mountainous region in West Virginia and Virginia running off to the southwest and between the mountains there is what is called the Shenandoah Valley. (Teacher draws a picture on the blackboard.) The mountains are here, then there is a stream and this valley on the eastern slope of the mountain would be the Shenandoah Valley. Do you remember the name of this town?

P: Winchester.

T: How far from here [Cedar Creek]? Do you remember how far it was?

P: One hundred and fifty miles.

T: No, it was not so far as that. Twenty miles. Now of course Sheridan got into his automobile—Oh, he didn't!

P: They didn't have automobiles.

T: Aeroplane then, or bicycle?

P: He rode his horse.

T: Oh, I see. That was a pretty good gallop, wasn't it? That was a pretty good gallop for a horse, wasn't it?

P: They have a fort named after Sheridan. It's up north on Lake Michigan.

T: Why do you suppose they would have a fort named after him?

P: They thought he was such a wonderful man and a great general of the army.

T: You mentioned Sherman and Sheridan. What other great generals were there in the Civil War?

P: Grant and Lee.

T: Yes, on the Confederate side, Lee.

P: Nelson.

T: Not in our army. You are thinking of the British navy, aren't you?

P: I read a book about the Civil War and it said Nelson was one of the generals.

T: Not one of the greatest generals. Now turn to page 36. We find that someone wrote a poem about Sheridan's ride.

P: Thomas Buchanan Read.

T: He was a painter as well as poet and painted a picture to illustrate this poem which he wrote himself. The ride took place, you notice, when?

P: 1864.

T: That was the last year of the war. The war ended the next spring. Let us see what Mr. Read said about it. Suppose I read it first. (Teacher reads the poem to the class.) Is there any monument like that in Chicago? You think there is? Does anybody know surely whether there is a monument of Sheridan in Chicago?

P: I have seen one of a horse with a man on it.

P: That's Grant.

T: I think so too. Perhaps you would like to find out. You might ask your people. If there were a monument to Sheridan in Chicago, what might they put on it, what inscription might they put on it? Don't you all see?

P: "Here's . . . ."

T: Whom would the monument be to if you put that inscription on it?

P: The horse.

T: Do you think so?

P: I think in a way it ought to be for both of them.

T: Now what have they said about—read the line that gives some honor to Sheridan. Read for us, please, Bernice.

P: "Under the dome of the union sky . . . ."

T: Any other reference to him there?

P: "By carrying Sheridan into the fight . . . ."

P: "Hurrah! Hurrah! for Sheridan . . . ."

T: Yes.

"Hurrah! Hurrah! for Sheridan
And when their statues . . . ."

Evidently there is going to be a statue to Sheridan and one to the horse both.

"Are placed on high
Under the dome of the Union sky,
The American soldier's temple of fame. . . . ."

How else could you have a temple of fame except to have a great sky overhead as the roof of the temple? Is there any such thing as a temple of fame in this country? What would a temple of fame be like? What do you think, James?

P: I think it would be a monument.

T: The temple itself would be a place to put monuments in. What would it look like?

P: Something like the Art Institute.

T: Yes, something like that. At New York University up on the hill they have a great building much like the Art Institute with places in it for statues of great men. Every once in a while they add the statue of some great man. For instance Longfellow, the poet, has a statue there and Grant, the soldier. But this temple that Mr. Read wants to use is the outdoors and the great blue sky overhead will be the dome.

Now let us see if we follow the story pretty well. Go back to the first stanza. What does it tell us?

P: At the break of day he started up.

T: Not yet—not in the first stanza. You are getting ahead of the story.

P: He started up from the south at the break of day.

T: No, not Sheridan. You haven't the idea. Read that stanza, Bernice, and see if we get that. Now, Bernice, what was it that came up from the south?

P: "A terrible rumble and grumble and roar."

T: What was it that was roaring?

P: The cannons.

T: You are right. "Came up like a herald . . . ." What would a herald do that came rushing up to the chieftain's door? What do you say, Lester?

P: I think he brings news.

T: Now instead of a man it is the air, isn't it? Tells Sheridan that the battle is on once more. Now glance at the second stanza. What happens in the second stanza?

P: I think it is getting on worse; he hears a little more and he is getting uneasy.

T: So the second stanza simply tells us that the battle is getting worse. What is this "red sea uncontrolled"?

P: Blood.

T: No, not blood.

P: The fire from the cannon.

T: Can you see the steel mills from your home at night? The red flashes from the cannon would flash up over the sky just like that. That's what he was seeing, wasn't it? First he heard the cannon and then pretty soon the red flashes came up over the sky and then he knew that there was a big battle on. Now let us look at the third stanza. Can you put that in a sentence or two? What happens in the third stanza? Come on, Joseph, you can.

P: He got on his steed and pretty soon he was only fifteen miles away.

T: In other words, it tells us he rode the first five miles, jumped on his horse and rode the first five miles. What does he do in the next one?

P: He rides five more miles.

T: Then in the next stanza it tells us that he had done what?

P: Made a great deal of speed.

T: How far away is he now?

P: Five miles.

T: How far has he ridden now?

P: Fifteen miles.

T: Yes, and then in the next one?

P: The first thing the general saw was the stragglers.

T: Where is he now?

P: Right on top of them.

T: You see they were all lined up here on this side of the creek and he goes right down the main road. What does he do? What does it say he does, Norma? Bottom of page 38. Find the line which tells. Well, Martin will help us.

P: He dashed down the line and they cheered him.

T: Yes, that's what Sheridan did. What do you find out about the horse.

P: He went into the battle and nostrils were red from running so far.

T: His coat all gray with foam. And then Mr. Read adds one other stanza. Now what does he try to tell us in that stanza? What do you think, Mabel?

P: They say hurrah because they are glad he came and they want to make a statue of him.

T: Now let us do something that isn't so very easy. Let's see how many stanzas there are. Let us see if we can tell the stories or story one sentence at a time, one sentence right after the other.

P: A messenger came up to the door of Sheridan.

T: You brought in the idea of the herald. Let's tell just what did happen. When was this?

P: Very early one morning the noise and rumble of the cannon came to the door of Sheridan in Winchester.

T: Say it all over, now you have it. Say it all over. (Pupil repeats.)

T: All right. Now who can tell the next one.

P: The noise increased and he could see the flame more plainly and he knew the battle was getting hotter.

T: Now go ahead.

P: When it came up with such a roar like that there was a road to Winchester town, the roar came up so much that he was beginning to get uneasy, and he started out and he made such speed soon he was only fifteen miles away.

T: And then follow that with what?

P: Soon he went so far that he was only ten miles.

T: And the next one? Can't you change the form of the sentence a little?

P: His horse put on more speed and he was only five miles away.

P: When he was five miles away he could smell the smoke of the battle.

T: Yes. Soon he was only five miles away and could smell the smoke of the battle. Now one more. Blanche.

P: He got so near and they were all retreating and he stuck his spurs in the horse and went right in front of his army and they started cheering because they were glad he had come.

T: Now that tells the story. What color was this horse?

P: Black.

T: How do you know? Prove to me that you know this was a black horse. How about that, Guy? They are just about to mob you.

P: "A steed as black as the steeds of night."

T: Yes, so he was pretty black. Do you think we understand this pretty well? Any parts you think you didn't understand?

P: When it said that the battle was raging I thought maybe the Northern troops were retreating and the Confederates were coming closer.

T: That's just what happened. What difference would that make, Winston?

P: If they got over on the other side of the creek it wouldn't be so hard to capture the army.

T: The Union armies under General Grant were over here in the neighborhood of Richmond and Lee and Grant were facing each other at Petersburg. Now Sheridan's task was to keep this army in the Shenandoah Valley from getting up into Pennsylvania as they did in the days of Gettysburg. That was Sheridan's task. Now suppose he let the Confederate army defeat him. Grant would have had to send another army and he would have been so weakened that they would probably have defeated him. So Sheridan was on guard here. It was his business to see that this pass was closed so that the Confederates couldn't get up into Pennsylvania. Now you can see how near he came to losing. He was twenty miles away when the troops began to retreat.

Let us see, now we will follow it right along through. Did you notice to see whether there is anything you don't understand? Stanley, will you read the first stanza for us? (Pupil reads.) "The affrighted air." Were you ever frightened? The poet represents it as the very air being affrighted—the air trembled. Any question about that stanza? You all see clearly what happened. Sheridan was having a good sleep, I suppose. He was beginning to think he ought to be up soon when all of a sudden he heard this terrible rumble and roar. Of course he would wake up in a hurry then because it told him the battle had begun. Well, before he could get dressed, before he had time to get dressed, it got worse and worse and worse.

Will you read the next one, Blanche? (Pupil reads.) You know what the horizon is, do you? Class, look way up there where the earth and sky seem to meet. He [the poet] calls it a bar.

Did you ever have chills run up and down your spine because you were frightened? How would you like to be going into a dark hall some night and put your hand out to try to find your way and touch a fur? Would you like that? You would feel a little bit chilly, wouldn't you? That's what happened, "making the blood of the listener cold." It means you have a sort of chilly feeling.

P: These people thought the Confederates would capture Winchester.

T: Yes. Suppose you thought there was a big army of Germans, say in Joliet, and you thought that by night they would be up here setting fire to school houses and your homes and taking your father and mother prisoners. Would you like that? If you thought of all those things when you heard the cannon roaring, you would get scared, wouldn't you?

P: I think they wouldn't ever get so far! (Applause.)

P: Was Winchester a very big town?

T: O, I don't remember the exact number of people in it, just a few thousand people, a pretty considerable town in the Shenandoah Valley. Now we will go on to be sure we understand. Read the next stanza for us, Bernice. (Pupil reads.)

Why did the poet tell us that there were hills along the way? "Hills rose and fell." Why did he tell us that, do you suppose, John?

P: Because there were mountains there.

P: It showed what he had to go over.

T: Exactly so. A hilly road is always a hard road to go over. Any other question? This is the stanza that tells about the first five miles. Whose heart was gay?

P: The horse's.

T: Yes. Why do you suppose? Did he realize what he was doing?

P: In a way.

T: He knew that there was something that Sheridan wanted to do and because Sheridan wanted to do it he wanted to do it too. The next stanza, Gladys. (Pupil reads.)

T: Did you ever run upstairs? How does your heart feel then?

P: It goes thump, thump.

T: Well, this is what the heart of the horse was doing. Now this next one where they are only five miles away. "Under his spurning feet"—that means his feet were striking the ground hard. Did you ever look out of the train and see how the ground seems to flow back past you—seems to flow along like a river? That's how it seemed to Sheridan. "Furnace ire"—that means a furnace that was very hot—a boat that was being driven by a tremendous fire—a boat with all the steam up.

Then the General arrives. He was the master of that army, wasn't he? When he appeared they stopped in a hurry. Read about the horse at the top of the next page, Myron. Seemed to know what he was doing, didn't he. "I brought you Sheridan," think of that, "all the way from Winchester town."

Now we all want to read the last stanza, don't we? Well, come on. (Pupils read.)

Do you suppose you could write that inscription for a monument if you didn't have the book? Who can say that from memory? You think you can, Myron? Edward? Russell? Well, you all want to try it. Say it together. Don't look at your books.

If you ever did something great, you would like to have a poem written about you, wouldn't you? What will this poem do for the horse, do you think? How long ago was this? This is 1919. Fifty-five years since that battle, but the poem is being read, isn't it? And what does it do for the horse?

P: It shows that the horse did something great.

T: Gives great fame to the horse. He will always be remembered as the horse that carried Sheridan into the fight. What makes the poem so easy to remember?

P: I think because it tells the story of it all the way from the beginning.

T: He hears the roaring of the cannon at Winchester; then he jumps on his horse, rides five miles, rides ten miles, fifteen miles, and then he meets the troops.

P: Were there any men with him?

T: He rode alone.

P: I don't see how he could have saved the day.

T: What was his position?

P: General.

T: Well, now, when Mrs. B. comes in . . . . are things just exactly the same when she isn't here? She is your general, isn't she, and when she comes in she saves your day. She has control and you do what she asks you to. Sheridan was a very excellent soldier, a fine horseman. He used to be an Indian fighter, and so, of course, when he came riding up they obeyed him, they went back and fought. They had to have a leader. Do you think a football team would get very far without a leader?

P: I don't think they could hear the cannon twenty miles.

T: Oh, yes. You can hear them a good deal farther than that sometimes.

Now there were two things you thought you could do. One was to see if you could find whether there is a statue of Sheridan in Chicago and the other was to tell the story to someone.

CLASS Y. LESSON V

SELECTION: "How They Brought the Good News from Ghent to Aix." By Robert Browning.

TEACHER: Now this time we will turn to page 69. This poem is by Robert Browning. It is called "How They Brought the Good News from Ghent to Aix." Let's get those two words—Ghent and Aix. Do you know where the places are? What do you say, John? Myron?

PUPIL: I think it's in England.

T: No, you're wrong. Not in England. Who knows?

P: Scotland.

T: No. It doesn't much matter, but you ought to know something of how far apart they are.

P: I think they are in Spain.

T: No, you are getting too far south. Ghent is in Belgium and Aix is just across the line a short distance in Germany; so that the country is the low country. You know Belgium is a very flat country. These towns are something like ninety-five miles apart. Will you read the first stanza now to see what happened, Martin, please? (Pupil reads.) (Pronunciation: Ghent.) Will the class say Ghent? Don't pronounce the *h* as a separate letter. (Pronunciation: postern.) That's far enough for the present. How are they going, then, Russell?

P: He is just going.

T: I said, How are they going?

P: On horseback.

T: How many of them are there?

P: One.

T: Only one. Is that so, Violet?

P: There are three.

T: Yes. Do you know the names of all of them? Winston.

P: Joris and Dirck and . . . .

T: How about it, George?

P: Joris, Dirck, and the horse.

T: The horse is talking then, is he? Who do you think is speaking, Frederick?

P: Robert Browning.

T: Yes, or the supposed third person, whoever he was. The man who tells the story is the third person. So you have Joris, Dirck, and the person who told the story. It isn't supposed to be Robert Browning himself, however. Now what sort of a place do you think they started from? Blanche.

P: Maybe they started from a little village.

T: They might have done so, you say. Do you think they did? (No response.) These people are going to have hysterics. (Hands waving.) Do you think they did, John?

P: No. They started from Ghent.

T: What sort of a place was that? What sort of a place do you think it was?

P: A castle.

T: How do you know?

P: Because it says "behind shut the postern."

T: What is a postern?

P: It is a little hole in the wall to go through.

T: Yes, a little gate. Do you know why it was called a postern gate? What would postern suggest? Cut out the *-ern*. What does post mean?

P: It is a sort of a stake.

T: That's one meaning for it.

P: It's a place where some men go. They had them in France.

T: There's still another meaning. Doesn't it mean after? You haven't had physiology and studied about posterior and anterior. On the back side, a little gate on the back side. It was opened at night when they had the big one closed. You say it was a castle. Could all the people live in a castle? What else might it have been?

P: I think it might have been the wall of the town.

T: Yes, and that's more likely what it was. So they went through a little gate at the back side to get out of the town. Well, now we will see what happened next. Will you read, please, Robert?) (Pupil reads.) (Girths, pique written on blackboard.) Whom does this relate to, Robert?

P: I think it would be the horse.

T: One of the horses. They didn't all ride on one horse.

P: I think it was the horse that that man was on.

T: The man whose name we do not know. Let's see now. There is a good deal about the harness here. I suppose these girls don't know much about that. The *saddle* and its *girths* and the *stirrup* and the *pique*—a whole list of things. Let's get those straightened out. How many have ever ridden on a horse? How many have ever sat in a saddle? What are the girths? What do you say, Francis?

P: It's the band that goes around the horses to keep the saddle on.

T: In this case there seemed to be two of them—one just behind the legs and one farther back. And then there's something about the cheek strap.

P: I think it must be the strap that goes along the side of the horse's head.

P: It holds the bit in his mouth and sometimes it holds the horse's head up.

T: Yes. The cheek strap goes up and down the side of the horse's head. What did he do to it?

P: He rebuckled it.

T: Which way do you think he made it, tighter or looser?

P: Looser.

T: He rebuckled the cheek strap and chained slacker the bit. What does that mean—"chained slacker the bit"?

P: When you make things slack you leave it . . . .

T: You let it have more freedom.

P: I think that other man's name is Hasselt.

T: You have been reading on, haven't you?

Let us see if somebody can tell us now just what he did so that we can understand this before we go on to the next. Tell us what he really did.

P: When the three were going along the road they all stayed together and were all right beside each other, and then one of the men loosened the cheek strap to make it easier for the horse to go faster and made the bit more comfortable for the horse.

T: Now are there any other things here we haven't brought out?

P: I don't know what *pique* means.

T: The pique is the saddle horn, or if the saddle doesn't happen to have a horn, it is the highest point of the saddle—what they put the rein on or hang the lasso over out west—what you take hold of in your left hand when you are getting on the horse's back. When the men are working with cattle on the ranches they fasten one end of the rope around the pique, and when the rope becomes taut the pony is able to control the steer.

Do you know what is meant by *the great pace?* What do you think it means, Martin?

P: The great pace is how fast they were running.

T: Why the great pace?

P: They were going fast.

T: Could you put in another word there beside pace?

P: The great trot.

T: Edward would like to try.

P: The great haste.

T: That isn't exactly the same.

P: They kept the same speed—they kept going at the same speed.

T: What sort of speed?

P: Great speed.

P: A pace is a step. Sometimes they say a horse has a good pace.

T: Yes, that means they have a fine reach. They must have been bringing their feet down pretty fast.

P: They have different kinds of paces. There are . . . .

T: Single foot.

P: Yes and all kinds like that.

T: This refers, however, just to the fact that they were going at a great pace. Will you read the next, please, Myron? (Pupil reads.) (Teacher pronounces: Lokeren, Düffeld, Mecheln.)

Now let's see. Do you think you could tell that now? Edward, can you tell what happened?

P: As they drew near it was getting morning; they could hear the cocks crowing and they could see the light coming up and then they saw a great yellow star that came out to see if it was morning yet and they could hear the bells in the church steeple ringing.

T: Yes, and then there is one other thing that happened.

P: One of them broke the silence and said, "Yet there is time!"

T: Yes. Moonset would be what time of day? Can you tell?

P: Morning.

T: Is it always moonset at the same time of day?

P: No.

T: Then we don't know. Does it tell us anywhere else what time of day it was? Helen, do you know?

P: It was before dawn.

T: Yes, that's clear. Well, what is it, Robert?

P: It says, "'Twas moonset at starting. . . . ."

T: Yes, but what time was it when they started from Ghent?

P: Midnight.

T: How do you know?

P: Well, on the other page it says, "And into the midnight we galloped abreast."

T: So the moon in those days was going down at midnight. So they came to a town called Lokeren. That's hard to pronounce. Perhaps we had better practice these names. We will pronounce them together.

What star do you suppose this was that came out at Boom?

P: I think it was the sun.

T: No, probably not. The poem speaks of it as a yellow star, but I don't think the reference was to the sun.

P: The morning star.

T: Yes. You don't happen to know which of the morning stars is yellow and which is white? You know we have Jupiter and Venus and several others.

P: They say Mars is red.

T: Then you think this might have been Mars?

P: No.

T: Well, it was one of the big stars that are more yellow than white.

What is a half-chime—" . . . . we heard the half chime." What do you think, Edward? Martin? Do you know what a chime is?

P: Church music.

T: You have heard chimes from bells, haven't you?

P: Yes, sir.

T: What do you think is meant here?

P: The chime broke off short like. It just stopped short.

T: What do you think, John?

P: The half-hour.

T: Yes. You have heard the bells in the church steeples in some places striking at the hour, the quarter-hour, and the half-hour, haven't you?

P: They have it down town.

T: Where?

P: At the Boston Store and at Peacock's.

T: Sometimes you have it in your homes.

P: At Sixty-third and Halsted they have chimes.

P: One time I was staying out at my uncle's house and they have one of those clocks and I was standing near it and the chimes started to ring and it scared me.

P: I have a friend who had one of those clocks, and she said before they got it time didn't seem to fly so fast but now the time seems to go so fast.

P: We have a clock at home and whenever anybody comes they think it is church bells ringing.

T: Now let's see if there is anything else here. Do the cocks crow at any particular time in the morning?

P: About four o'clock.

T: Not all through the year.

P: When I came to school I heard one crowing.

T: When do they begin?

P: When I came, about twenty minutes to nine, I heard them.

P: At dawn.

T: Yes, when the light begins to come. They wake up about dawn the same as you do, or do you all wake up at dawn? What's your point, Russell?

P: I heard the roosters crow in the country, and one morning when I got up there was one in my yard.

P: We have a rooster and I was just about ready to go to sleep when it began to crow.

T: Has the moon come up?

P: Yes, sir.

T: I suspect he thought it was morning.

P: They crow about six o'clock in the winter and about four o'clock in the summer.

T: Yes, that's about right. That brings out the point that a rooster crows at different times according to what time of year it is.
Will you read on, please, Blanche?

P: " . . . . . .

The haze, as some bluff river headland its spray."

T: That's far enough to read. Will you tell us now what happened?

P: The sun leaped up all of a sudden and then the cattle looked black to them and then it said he was staring at them and then the other two men saw Roland at last and he had resolute shoulders and he was butting away.

T: Didn't quite get that, did you? What was it he was butting away?

P: The air.

T: It tells you here—not the air but the haze. Don't you remember how foggy it was this morning? Now if you had been riding a horse and you looked down at him you might have imagined that he was butting the haze away with his shoulders.
A bluff river headland—do you know how that would look? What is a headland by a river? Have you any idea?

P: It might be the part where the river starts.

T: No, that would be a little brook. It would be just the other end, wouldn't it?

P: It might have been the mouth—the little piece where it sticks out.

T: Yes, that's pretty good.

P: Something like a cape.

T: Yes, only a very high one. It stands right out into the river—sort of a projection. It is a big piece of land projecting out into the river and into the fog which comes over that river.

You say they all looked at the stout galloper Roland. Is that correct?

P: No.

T: What do you think the others were looking at? Were they looking at Roland or something else?

P: I think they were looking at something else.

P: I think they were looking at the cattle.

T: They couldn't see very much before that.

P: At each town they would change horses.

T: No, they didn't change horses. Well, if this man would be looking at his horse, what would the others be doing?

P: Looking at their horses.

T: Yes. How thick would the fog be when you couldn't see your horse? Was the fog as thick as that this morning? How far could you see this morning?

P: About a block.

T: That must have been about nine o'clock.

P: When I got up this morning you could see only about three of four houses down.

T: Just a hundred feet or so.

P: I could hardly see down to the alley at six o'clock.

P: I live on Eggleston and I couldn't see the trains on the track.

T: Yes—less than a block, isn't it?

P: I could see about a block.

P: When I looked out the window this morning I could see about half a block away.

P: I live two houses away from the corner and I couldn't see the street car.

P: This morning at eight o'clock you could see about across the street.

T: This fog, then, these men were riding through was worse yet.

We will have time to read the next stanza, though we may not have time to finish talking about it. Russell. (Pupil unable to find place.) He hasn't found the place. Doesn't deserve to read then, does he? Well, we will let Winston do it. (Pronunciation: askance, spume.) He had some trouble with the words, but I think you know what happened, don't you, Winston?

P: I think the horse bent one ear back to hear his master's voice and his one eye's black intelligence knew what his master meant and his lips shook upward when he was galloping along.

T: What did he shake upward from his lips?

P: Foam.

T: The author used the word spume. That isn't so common a word as foam.

We will have to stop today. We will take this up again on Friday.

CLASS Y. LESSON VI

SELECTION: "How They Brought the Good News from Ghent to Aix."

TEACHER: Good morning.

PUPILS: Good morning.

T: What was our poem about? Yes, Frederick.

P: "How They Brought the Good News from Ghent to Aix."

T: There are several big words in that poem, aren't there. How is this one pronounced? (Ghent written on blackboard.) And this one? (Aix.) Now, let's see. The first town they came to was called Boom, I think. That's easy, isn't it? And then the next one was Düffeld. (Names of towns written on blackboard.) These two little dots mean that the word is pronounced very much as though the *u* were short *i*. Say it again. That's pretty nearly right. Mecheln, Aershot. (All say it.) And the next one was Hasselt. Say that—Hasselt. Then Tongres. That's pronounced as though it were Tonger. Looz, that's pronounced just as it is spelled. That's easy. Then here is Dalhem. Say it. They galloped through ten towns.

P: I think you left out Lokeren.

T: Oh, did I? That's eleven. That is pronounced *Lōkeren*. At what stanza did we stop? We read the stanza beginning "And his low head and crest . . . . ," did we not? Will you read the next one, please, Bessie? (Pronunciation: Roos.) That's far enough. Any questions about that stanza? We understand that, do we? What do you suppose Joris is talking about when he says—"Your Roos galloped bravely, the fault's not in her." What do you think he means there?

P: That the horse galloped along bravely; that there wasn't any fault on her; that she was just winded.

T: Why does he tell us all these things about the wheezing of her chest, etc.?

P: It is going to fall—can't run any more.

T: Have you ever seen a horse as tired as that?

P: No.

T: No, I think I never have seen a horse as tired as that.

P: I saw a horse so winded he broke the belly band.

T: Anyone else? Then we will have the next one. Violet, please. (Pronunciation: Looz, chaff, Dalhem.) Do you think she understands this pretty well? You do? It doesn't sound to me as though she does. Try it, Frederick. Read the same stanza again.

What do you think this dome spire was? What do you say, Bernice?

P: I think it's the capitol.

T: The dome of the capitol building. Well, that's a pretty good guess.

P: A building like a church with a big steeple on it.

T: Yes, more likely that. The capitol was not in line with their ride. They didn't pass through any large towns like Brussels or Antwerp, which are off to one side, but straight across. They could see a long distance in that country. You know much of Belgium is flat, just like a table, so they could see a long way and knew they were coming to Aix.

P: When we go to the country you can see two miles away. They have a big courthouse and you can see it.

T: Anybody else have an experience of seeing a dome anywhere in the distance?

P: When we go to Wisconsin you can see the church steeple about a mile and a half away.

T: Now what was this stubble? " . . . . broke the brittle bright stubble like chaff."

P: Maybe there was some stubble from the hay or wheat or something.

P: Stones were breaking under the horses' feet.

T: Do you all know what stubble is? Perhaps you had better take a peek into your dictionaries and see what stubble really is. Perhaps you don't all know what stubble is. I have my doubts. We will let Norma tell this time.

P: The stumps of wheat left in the ground.

T: Did you find any different definition or is that what you all found?

P: The stumps of corn or other grain left in the ground when the stalks are cut.

T: Yes, that's just the same, isn't it. How could it happen that they were breaking stubble?

P: Maybe that was an old road or they were going crosswise.

T: Looks like it, doesn't it?

P: I think they were taking a short cut.

T: Yes, I think that is what they were doing. There wouldn't be any stubble in the road, of course. They were probably riding over a pretty good road and then to save time cut across. Would it be easier or harder?

P: It would be harder, because these points of these places where they cut it off would go into the horses' feet.

P: When we were up in Wisconsin we used to walk across the fields.

T: Did you like going through the stubble? Find any burrs?

P: Yes.

T: Surely.

P: I think it might be dangerous to the horses. They might trip.

T: Yes, stumbling and falling. That's very true. Did the sun really laugh? Did you ever see the sun laugh? "The broad sun above laughed a pitiless laugh." What does that mean, Helen? What do you think it means, Bessie?

P: I don't know.

T: What do you think it means, Gladys?

P: I don't know.

T: Well, George.

P: I think it means that the sun was shining very bright and they were happy.

T: That's what it means by a *pitiless laugh?* That made them very happy? How about that, Margery?

P: I think they weren't very happy riding along in it.

P: I think they were discouraged or somewhat like that because one of the horses fell.

T: Had fallen.

P: And they thought the sun was laughing at them.

T: Yes.

P: The sun's rays sometimes when you look at them they sort of flicker.

T: Yes, when the sun is very strong.

P: I think it meant the sun was shining so bright and they didn't care; they just went right ahead.

T: Yes, Edward.

P: The sun was laughing and they thought if the sun was laughing it would make the horses tired and awful hot.

T: Perhaps, Frederick, you had better tell the stanza now. Tell it in your own words.

P: Joris and the man we don't know they were left alone; they passed two cities and there wasn't a cloud in the sky. The sun was shining so bright it made them hot and laughed at them and then the stubble of the wheat, when they were taking a short cut, broke and made a little noise and then they were getting near a city and they saw a dome spire shining bright from the rays of the sun and then Joris said, "Gallop, for Aix is in sight."

T: Very well. Shall we let James read the next? (Pupil reads.)
Is what happened to this horse just like what happened to the other one?

P: I think the other horse went down slowly, but this one went down quick.

P: This one fell dead, but the other didn't.

T: What's the condition of Roland now?

P: He has to take all the weight alone; he feels as if all depends on him.

T: Any other point? What do you think this means, "With his nostrils like pits full of blood to the brim"? What do you think that means, Frederick?

P: He was running so fast that the blood gathered around his nose.

P: Maybe his nose turned red because he was breathing so hard.

T: I don't know whether you could really say that blood gathered in his nose. It is true, isn't it, that when boys run races their noses sometimes bleed; the strain is so great.

Well, we will have the next one. Will you read the next one, please, Leroy? (Pupil reads.)

There are some pretty hard questions there, aren't there. Tell us what a buff coat is, Martin. (No response.) Do you know, Martin? Just say "I don't know" if you don't.

P: He cast loose his buff coat and the holster let fall.

T: What is a buff coat?

P: It is a coat made out of buff.

T: What's that?

P: Maybe buffalo skin.

T: You really don't know, do you? It would be better to say I don't know—more honest.

P: It says in the dictionary, leather or a light color.

T: Do people wear buff coats now?

P: They wear them when they are hunting sometimes.

T: Anywhere else?

P: I think the aviators wear them.

T: Yes. A buff coat is a great big, heavy leather coat. What did he throw that off for, because he was warm? Edward.

P: No, sir. He wanted to make the weight on the horse lighter.

T: Yes. Then the next thing he did was to let his holster fall. Tell us what a holster is, please, George. If you don't know, say so, George.

P: I know but I forget.

T: Well, what is it used for? (No response.)

P: It's a case to put his pistol in.

T: Yes. He had two of these, one on each side, a big case of leather shaped much like a revolver. Of course, in those days they didn't have automatic revolvers. They had pistols which went off with a cap something like a shotgun.

P: I was going to say they have them on their belt.

T: Yes, you have seen the army officers walking around with their holsters on.

P: They sometimes fired the pistol off by flintlock.

T: I think not at this time. In the time of the Revolution, George Washington had to fire his pistol with flintlock.

P: I saw one that was used in the eighties and they made their own caps.

T: I can't tell just how soon they began to have these modern revolvers fired with caps, but I know they didn't have them in the time of the Revolution. Then we have something here about jack boots.

P: They are big, heavy boots.

T: Yes. Ever see a picture of jack boots?

P: My mother's cousin bought a pair of jack boots. I saw them. They reach above the knees.

T: Great, big leather boots reaching above the knees.

P: They have high heels.

T: So big you could almost jump into them.

P: I thought janitors used them.

T: You are talking about hip boots. They are usually made of rubber. Why do you suppose he stood up in the stirrup?

P: To take some of the weight off the horse.

T: Yes. Men who ride the racing horses on the race track ride in the stirrups, ride on their feet. That of course makes them swing easily with the horse. The rider can balance himself so that the jar is not on the horse.

And then the last stanza. How does that go, Winston? (Pupil reads.)

So they had some burgesses in Aix! What do you think those were, Stanley? Will the class say *burgesses?* We don't use that word nowadays. We use some other word in place of it. What is it, James?

P: Congress.

T: We don't say congressmen for just what is meant here by burgesses.

P: A citizen or a representative of a borough.

T: Now a borough is a precinct or town. What do we call your representatives from this ward?

P: Aldermen.

T: Yes. We will just suppose that some one of these boys has done some fine thing, perhaps captured a burglar, and the aldermen got together and voted that he should be given a leather medal to wear on his wrist as evidence that he was a good boy.

P: It doesn't tell us what the good news was.

P: You could get 100 for bravery like that.

T: The poem doesn't tell us what the good news was. You have to use your imagination on that, don't you?

P: I think they might have won a war.

T: What else might it have been?

P: Maybe it might have been the soldiers coming or something.

T: Anything else it might have been?

P: It might have been some dam broke loose or something.

T: No, I think not in that country. Belgium, where this ride occurs, is too flat. They have plenty of canals, but no very large dams.

P: When I went to California when we got near Sacramento we were about a mile away and we could see the steeple.

T: Oh, you're still thinking of that spire. We are talking about what the fate of Aix might have been or what the news might have been.

P: It might have been that some of their friends had been elected or something.

P: Maybe there was a forest fire behind them.

T: That would have been a good suggestion if it had been in the western United States.

P: Some wicked man that was going to do something.

P: Theodore said it might be that somebody was elected or something. I don't think they would have to ride so fast for that.

T: Well, we don't know, so we can only guess what the good news was.

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